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CARILLON MUSIC
and
SINGING TOWERS
of the
OLD WORLD *and the* NEW

WILLIAM GORHAM RICE

CARILLON MUSIC *and* SINGING TOWERS *of the* OLD WORLD *and the* NEW

BY

WILLIAM GORHAM RICE

AUTHOR OF "CARILLONS OF BELGIUM AND HOLLAND" AND "THE CARILLON IN LITERATURE."

WITH PHOTOGRAVURE FRONTISPIECE AND SEVENTY-NINE ILLUSTRATIONS

LONDON

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1926

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TO
THOSE LOVERS
OF SINGING TOWERS
BARON E. DE CARTIER DE MARCHIENNE
BELGIAN AMBASSADOR TO THE UNITED STATES
AND
JONKHEER DR. A. C. D. DE GRAEFF
MINISTER OF THE NETHERLANDS TO THE UNITED STATES
WHOSE
ABILITY, COURTESY AND UNDERSTANDING
ARE
CONSTANTLY MAKING
THE OLD WORLD BETTER KNOWN
TO
THE NEW

VOORSLAG

HIGH tower clocks in the Low Countries play a tune just before the hour strikes to anticipate and call attention to the message of the great bell about to sound. This tune is short and is called a *voorslag*. So likewise there will be here but a brief prelude.

In accepting for publication my first book, "Carillons of Belgium and Holland," in 1914, John Lane of London said he thought I might have searched the whole world over and not have found a subject likely to be of general interest upon which a book had not already been written. This opinion sustained the declaration, two years earlier, of the Assistant Keeper in the British Museum, who wrote me, "I know of no work on carillons." It was indeed these words that satisfied me there was need of another book in the world.

Later, I ventured upon a second book, "The Carillon in Literature," and since then in pages of the *National Geographic Magazine,* the *Musical Quarterly, Art and Archeology,* and else-

where, I have told other parts of the fascinating story of Singing Tower music.

What is brought together in this more extended volume is the result of continued exploration in many old towns in Europe and in newer cities in America, and of study in libraries of the United States and in those of Antwerp, Brussels, the Hague, and Amsterdam, and in the Bibliothèque Nationale of Paris. Still more, I think, it has come from fortunate acquaintance with men of lands other than our own who, sharing my admiration and affection for the people of the Low Countries, have co-operated in my endeavour to assemble in order, scattered and often obscure facts concerning the origin and history of a unique racial music.

My thanks for assistance are particularly due to Mr. A. J. F. van Laer, State Archivist, Albany; to Mr. Frederick Rocke, Organist, Choirmaster, and Carillonneur at St. Peter's Church, Morristown; to Mr. F. C. Mayer, Carillon-Architect, and Organist and Choirmaster at the United States Military Academy, West Point; to Professor H. S. van Klooster of the Rensselaer Polytechnic Institute, Troy; to Mr. W. W. Starmer, Professor of Campanology in the Uni-

versity of Birmingham; to Dr. G. van Doorslaer, Carillon-Historian, Mechlin; and to the pre-eminent carillonneur of the world, Mr. Josef Denyn.

Above all I continue under obligation to Mr. Prosper Verheyden of Antwerp, Secretary of the Mechlin Carillon School of Instruction. Not only has he always been most kind in giving me the benefit of his valuable general conclusions, based upon information accumulated through many years, but also he has put at my service unusual special material obtained in his recent journey in French Flanders.

The courtesy of Charles Scribner's Sons of New York in permitting the quotation of the stanzas of Alice Meynell, of Jonathan Cape Limited of London in giving me the privilege of using some verses of Wilfrid Thorley, and of Houghton, Mifflin and Company of Boston in allowing the reprinting of Longfellow's "Belfry of Bruges," is gratefully acknowledged.

"The secret—which is also the reward—of all study lies in the passion for the search," says Sir Arthur Quiller-Couch. Certainly I have found carillon exploration, if not a passion, at least a stimulating avocation—one, however, which has

required many hours of research at home and has absorbed no small part of several brief vacations abroad. Yet I am abundantly rewarded in the belief that thus there has been developed in the English-speaking world, especially in America, an active comprehension of a noble community music. This music, assuredly, will more and more give joy and inspiration to multitudes of young and old, and will aid in promoting a democratic unity of spirit in our modern municipal life.

Travellers from other lands return again and again to the Low Countries, attracted by picturesque scenes of market-place and busy harbour, of city hall and church tower, of quiet canal and lush field, but only when the music of the Singing Tower is heard over all does the charm become complete.

WILLIAM GORHAM RICE.

135 WASHINGTON AVENUE,
ALBANY, N. Y.

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CARILLON MUSIC
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CARILLON MUSIC AND SINGING TOWERS

CHAPTER I

"This soft music hovers over street and tree and city wall." MELCHIOR FOKKENS.

FOUR hundred years ago Charles V, Roman Emperor and (as Charles I) King of Spain, inherited the territory now within the boundaries of Belgium and Holland. To duchies, counties, bishoprics, and seignories existing there, he added French Flanders, and proclaimed a new political unit under the name of the Seventeen United Provinces. Appropriately, the seal of the new federation was a lion holding a sheaf of seventeen arrows.

But soon the sheaf fell apart and the arrows were turned against one another in long and devastating war. Yet within this distracted territory, and in a time of sieges and of distress unparalleled, a civic music of rare beauty came

into being—a music which, while continuing ever since and strongly holding a place in the love of its own people, has been until lately almost unknown outside the boundaries of its origin.

Since the time when Charles V reigned, this music has been wonderfully developed. To-day it is widely commanding artistic consideration and, with its noble architectural setting, it is coming to be recognized as peculiarly fitted to adorn and stimulate civic and community life everywhere.

The part of this region which is particularly to engage us has a width, now more, now less, of something like 50 miles inward from the North Sea. About half of the highly cultivated fertile acreage is barely above high tide, while, protected by dikes, the remainder is even below sea level. Throughout these tranquil reaches, everywhere windmills and waterways abound, and sometimes ships seem to be sailing through the land.

Scores of cities, towns, and villages, are to be seen and while in the foreground these are clearly defined, in the middle distance they become less distinct, and on the horizon in soft

and misty outline they almost disappear. In every such extended view, above town hall and city gate and ancient church, rises dominant here a rugged tower, there a tall belfry or a graceful, slender spire. And each of these skyward-soaring structures becomes for the traveller a Singing Tower if, on nearer approach, he finds it crowned with that majestic instrument of music called a carillon.

My story is one of discovery and exploration; exploration leading often into fascinating aërial fields, and discovery, for many Americans at least, of a new kind of music. Yet the land of which I write is not far off and the music has long been heard. Vermeer and Rembrandt, van Dyck and Rubens, listened to it as they painted the life of their time, and still in our day the benediction of this music continues for travellers and for all people in the Low Countries.

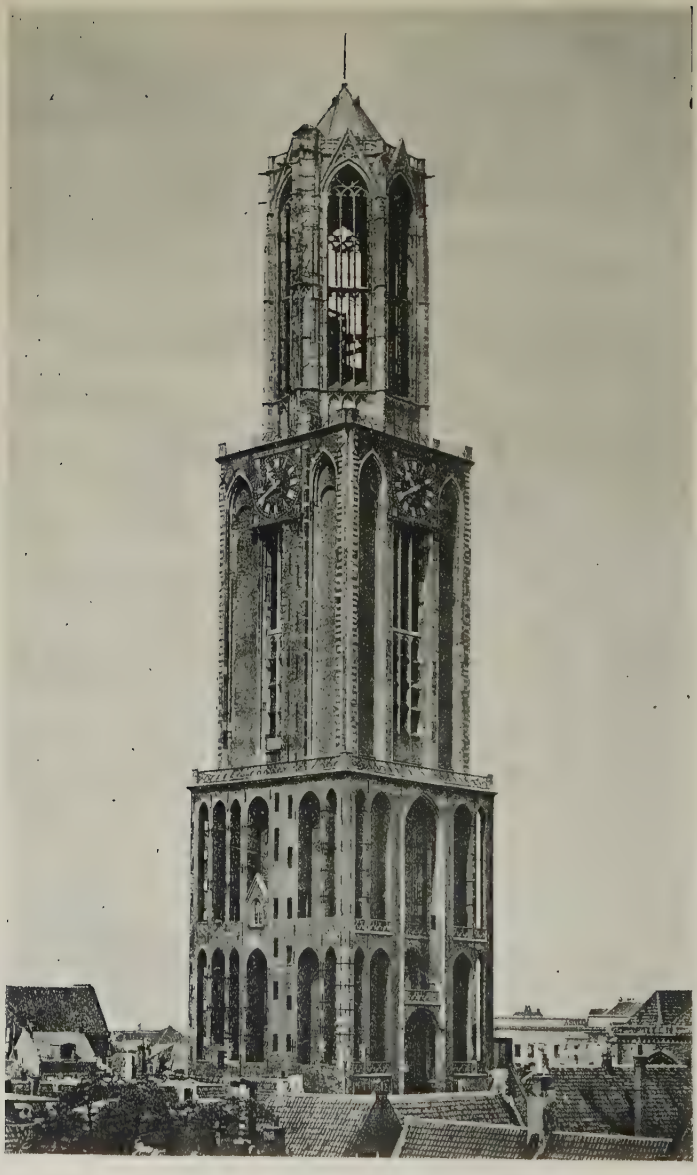
It is heard from St. Catherine's tower at Brielle, on the island of Voorne, where first "The Beggars of the Sea" rose up against the power of Spain, and it sounds from that fifteenth century New Church at Delft, where William of Orange, victorious but assassinated, forever rests. From St. Stephen's tower at

Nymegen, rising above wide river waters, it marks the hours for the passing boatmen, and from St. Lawrence's tower at Rotterdam it gives a welcome to sailors coming home from distant seas.

Hundreds of students hear its call at the University of Louvain, and it unites with the worship of thousands in the Cathedral at Antwerp. At Ypres long it sounded over the Cloth Hall of the merchants; at Amsterdam still it floats over the Palace of the Queen. For centuries watchmen high up in Groningen's tower in the north and in Mechlin's tower in the south, followed with faint-sounding trumpet strains the notes of the bells at each half hour of the night; and even now the market-men at the weigh-house of Alkmaar, and the market-women in their Zealand costumes at Middelburg wait for the signal of this music to begin their selling at mid-day. From the belfry at Ghent still sounds the concord of bells as it did when the Treaty of 1814 first was proclaimed, and from the belfry of Bruges fall the notes, "low at times and loud at times," which were the inspiration of Longfellow when he first journeyed through Flanders.

AMERSFOORT: THE TOWER OF OUR LADY

Affectionately called "The Mother and Child" because of the small spire carried by the tower as if in its arms



UTRECHT: THE SINGING TOWER

So tower after tower might be named, each forming a link in this chain of melodies. Assuredly no music joins more perfectly in the celebration of days of national rejoicing; but, better still, it sends down from airy heights an influence which lightens routine and to happy occupation adds an accompaniment of surpassing charm.

Many travellers have sought to comprehend the secret of the attractiveness of the Low Countries. Complex and elusive that secret doubtless is, yet I believe we shall find a clue for our search in a knowledge of this distinctive music. Surely its long-continued hold upon the people of Holland and Belgium; its association with stirring events in their history; its touch with prosaic duties; its democratic spirit; its companionship with time; its seat in lofty towers, and its maintenance at the public charge—all give suggestions of racial temperament well worth considering.

Most of these lofty towers are themselves of exquisite architectural beauty. Amersfoort and Oudenaarde, Veere and Mons, and all those already spoken of, are perfect in their setting. By their proportions and strength, by their domina-

tion of the scene, they satisfy the eye even before the melody of their bells comes to please the ear.

Before approaching nearer the domain of this unique music, a brief definition, showing in general terms the sense in which the word carillon is used here, seems desirable. Exact definition would demand an extended consideration of many details which may be better kept until the mechanism and technique of tower music is taken up. For the present, then, it is enough to say that a carillon is a set of bells, (a) tuned to the intervals of the *chromatic* scale (i.e., proceeding *entirely* by half-tones), (b) the compass being three octaves or more, (c) the lowest bell being often many tons in weight with each succeeding bell smaller so that in the highest octaves the weight of each bell is but a few pounds, and (d) all the bells hung "dead" or fixed, that is, so as not to swing.

The word chime has been frequently used in the past by those not familiar with the subject, when in reality a carillon was meant. Strictly, a "chime," "ring," or "peal" is a set of bells not more than about 8, 10, or 12 in number, tuned to the notes of the *diatonic scale* (i.e., proceeding

by a definite order of tones and half-tones), to which set are added occasionally one or two additional half-tones.

The bells of a carillon are connected (a) with a keyboard (clavier) (console) (tablature) by means of which a carillonneur causes the clapper to strike the inside of the sound bow of the bells and (b) often also with a clockwork mechanism and a revolving drum (cylinder) (barrel) which causes a hammer to strike the sound bow from the outside. Between a carillon and a chime this fundamental difference exists, namely: the carillon is essentially chromatic in its intervals, while the chime is essentially diatonic. The chromatic characteristic, combined as it is with the extended compass and range in size of the bells, enables a master of a carillon keyboard not only to play the notes of a great variety of music but to interpret its sentiment and to produce effects which are distinctive and peculiarly a property of this majestic instrument.

That quaint book, "The Present State of Music in Germany, in the Netherlands, &c., being The Journal of a Tour undertaken to collect material for a General History of Music

by Charles Burney, Musical Doctor, London, 1773," informs us that the traveller was enlivened in his journey by the sound of bells. Their playing attended him almost constantly, and we find him recording impressions such as these:

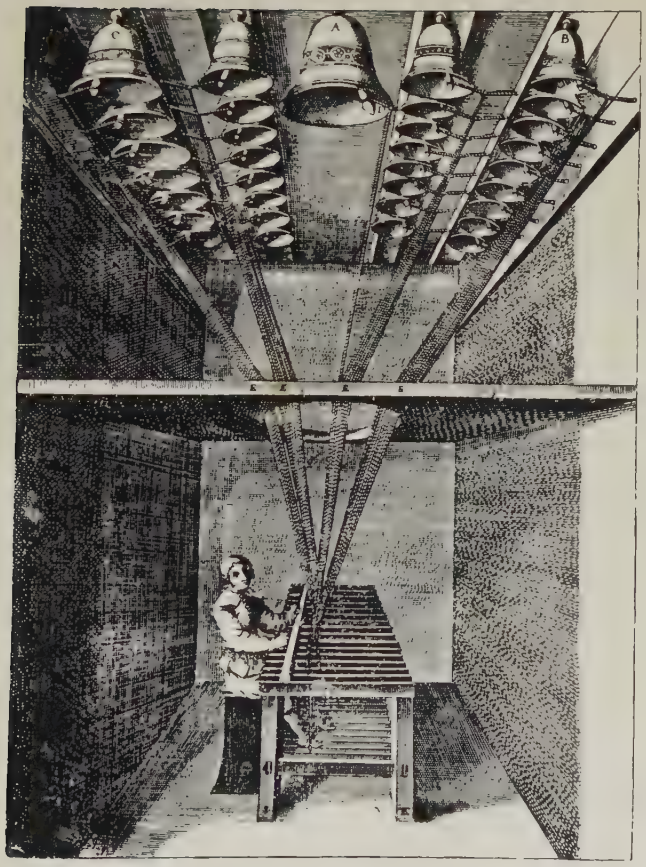
"COURTRAY. It was in this town that I first perceived the passion for carillons, which is so prevalent through the Netherlands. I happened to arrive at 11 o'clock and half an hour after, the carillon playing a great number of tunes, in different keys, awakened my curiosity for this species of music, so much so that when I came to GHENT I determined to inform myself in a particular manner concerning the carillon science. For this purpose I mounted the town belfry from whence I had a full view not only of the city, which is reckoned one of the largest in Europe, but could examine the mechanism of the carillon, and likewise see the carillonneur perform with a kind of keys communicating with the bells, as those of a harpsichord or organ with strings and pipes."

"GRONINGEN. Here again I found myself in a country of carillons."

"AMSTERDAM. Every quarter of an hour a tune is played by them in all the churches."

"LIEGE. The organist of the Cathedral is likewise carillonneur as is often the case in the Netherlands."

"AIX-LA-CHAPELLE. The passion for carillons seems here at an end."



Fanciful Picture of an Ancient Carillon

Mersenne's Harmonie Universelle, 1636

Alost: The Belfry

Before further considering the interesting historical aspects of carillon development in the region of its birth perhaps here, incidentally, it may be said that "carillon," pronounced "car'il-lon," with the "o" as in "atom," has now been generally accepted as a good English word, and that the last syllable of "carillonneur" is sounded similarly to the last syllable of "chauffeur."

The passion for carillon music from the beginning of its larger development in the sixteenth century assuredly followed racial influence rather than political frontiers. With scarcely an exception, each principal town of the ancient Netherlands, both north and south, early established its municipal carillon and maintained it with devoted spirit. In northern France too, as at Douai, Arras, Lille, Cambrai, and Dunkirk, and here and there in border towns of western Germany, as at Malmedy and Düren, bell towers long existed, and many of these possess even now their complement of harmonious bells.

It was at Antwerp on the Scheldt that Arethusa and Cigarette began their voyage, and in that delightful chapter, "The Oise in Flood,"

Stevenson thus tells how a new sensation of sound revealed itself:

"On the other side of the valley a group of red roofs and a belfry showed among the foliage; thence some inspired bell ringer made the afternoon musical * * * and we thought we had never heard bells speak so intelligently or sing so melodiously as these. It must have been after some such measure that the spinners and the young maids sang 'Come away, Death' in the Shakespearian Illyria.

"There is so often a threatening note, something blatant and metallic in the voice of bells that I believe we have fully more pain than pleasure in hearing them; these as they sounded abroad, now high, now low, now with a plaintive cadence * * *, were always moderate and tunable and seemed to fall into the spirit of the still rustic places like noise of a waterfall. * * * I could have blessed the priest or the heritors, or whosoever may be concerned with such affairs in France who had left these sweet old bells to gladden the afternoon. At last the bells ceased and with their note the sun withdrew. The piece was at an end; shadow and silence poessessed the valley of the Oise."

What bells they were that Stevenson heard we do not know. Certainly more than once their music must have sounded over him as Belgian market-place and French church tower were passed on that inland voyage.

Why should the measures of this music be thought so intelligent and melodious? And

why should bells in the Low Countries so awaken civic interest and popular affection, when elsewhere they so often distress the ear?

Nowhere before the present book (in briefer form published in 1914) has been attempted any comprehensive survey of carillons, their towers, and their music. True, some traveller has incidentally mentioned the beauty of their melody, or has curiously looked into their playing, or has briefly described an enchanting view from the tower cabin of a carillonneur; or perhaps some poet has given them a charming setting in his rhyme.

Many of us know the verses in which Longfellow wrote:

> But amid my broken slumbers
> Still I heard those magic numbers,
> As they loud proclaimed the flight
> And stolen marches of the night.

And lovers of French will remember the poem of Victor Hugo in "Les rayons et les ombres," entitled "Ecrit sur la vitre d'une fenêtre flamande":

> J'aime le carillon dans tes cités antiques,
> O vieux pays gardien de tes mœurs domestiques,

Noble Flandre, où le nord se réchauffe engourdi
Au soleil de Castille et s'accouple au midi!
Le carillon, c'est l'heure inattendue et folle,
Que l'œil croit voir, vêtue en danseuse espagnole,
Apparaître soudain par le trou vif et clair
Que ferait en s'ouvrant une porte de l'air;
Elle vient, secouant sur les toits léthargiques
Son tablier d'argent plein de notes magiques,
Réveillant sans pitié les dormeurs ennuyeux,
Sautant à petits pas comme un oiseau joyeux,
Vibrant, ainsi qu'un dard qui tremble dans la cible;
Par un frêle escalier de cristal invisible,
Effarée et dansante, elle descend des cieux;
Et l'esprit, ce veilleur fait d'oreilles et d'yeux
Tandis qu'elle va, vient, monte et descend encore,
Entend de marche en marche errer son pied sonore!

Translation of poetry is always of doubtful value. Particularly is this true of verses of Victor Hugo and yet here an attempt at such translation seems justified. Concerning the enlargement appearing in the final three lines below a few words to be found in the Notes section may be of interest.

I love the carillon in thine ancient towns,
O Flanders, guardian of a racial worth,
Where the cold North, though by tradition chained,
A glow of warmth meridional has found,
Caught from reflected sun of bright Castile.

The carillon with starry melodies
Adorns the unawaited midnight hour,
Till faint above, in shimmering azure fields,
Imagination sees the mystic gleam
Of form most like a Spanish dancing maid,
In raiment music-filled and silvery,
Which then, down-coming through the nearer air,
Appears a being, radiant and gay.
On glittering wing she sweeps o'er drowsy roofs,
And strewing wide her magic rippling notes,
Awakes without remorse earth's weary ones,
Now rising, falling, as a joyous bird,
Now quivering as a dart that strikes the targe,
Now touching the transparent crystal stair
That frail depends from heights Elysian,
Behold this spirit quick, this soul of sound,
This elf aërial from another sphere,
Bold, glad, extravagant of motion, free!
Anon she mounts, anon descends the skies,
Then step by step, with tinklings delicate,
In distance far, the vision fades away.
A silent space. Then Time on deep-toned bell,
With stroke on stroke, compelling, tranquil, slow,
Anew to man declares Mortality.

CHAPTER II

"I had the honour of being every day permitted to search in the Bibliothèque du Roi, in Paris, for more than a month together, in hopes of finding something to my purpose, but in vain." CHARLES BURNEY.

WHILE carillons may not have appeared often in general literature, frequent notice of them is found in the letters and diaries of observant travellers. That the early Venetian ambassadors to the Low Countries were impressed by their melody is shown clearly in the "Relazione Veneziane," recently published by the Dutch Government. There Marcantonio Correr, writing in 1611 of the tower at Middelburg, says:

"Ha un horologio all' uso de' Paesi Bassi, che a tutti gli quarti ed a tutte le hore suonano una quantità grande di campane musicalmente * * *; suonano da per se con artificio et con tastature secondo ancora che si suonano gli organi."

The expression "all' uso de' Paesi Bassi," indicates that the ambassador, who doubtless had travelled in many European countries, regarded

New York: The Park Avenue Carillon Tower
Sketch by E. Horter

LEIDEN: THE TOWN HALL CARILLON TOWER

the carillon as peculiar to the lands of Rembrandt and Rubens. Particularly interesting, too, is a passage from Francesco Belli's account of the journey of Ambassador Giorgio Giorgi in 1626:

"Le campane di questi paesi servono per musica: hanno una temperatura soave ed una consonanza armonica, ch' isprime ed unisce tutte le voci; ed in Aga appunto il batter dell'hora è prevenuto da un concerto di campanelli sonori e dilicati al possibile. Aggiungo qui la industria ed il modo d'un publico benefizio, ch' è una campana di tanta, no so se io dica riputazione o superstizione, che a morti non si suona per manco di cinque ducati per hora."

"The bells in these (low) countries serve for music; their timbre is so sweet and their harmony so complete that they express and include all the notes of the voice; and in the Hague the striking of the hour is preceded by a concert from the belfry which is most melodious and delicate. Thrift here combines with a form of public benefaction, for a bell is so regarded, I do not know whether I should say with reverence or superstition, that for the dead it is not sounded for less than five ducats an hour."

What was true of the Venetian ambassadors was true of the Papal Court representatives. Indeed, the carillons attracted the attention of all foreigners of culture who passed through the Low Countries. Count Giuseppi Garampi of

Rimini, Prefect of the Vatican Archives, in 1764 accompanied Monsignor Oddi, then Nuncio, to Switzerland and afterward Cardinal, on a journey to Holland. Monsignor Garampi, who himself later became Nuncio to Vienna and Cardinal, was a man of much learning and greatly interested in everything pertaining to the social conditions and customs of the countries through which he travelled, and his journal, preserved in the Vatican, mentions "il carillon" a number of times. The one at Delft he calls "il piu armonioso di tutti questi paesi."

Concerning Utrecht he writes:

"There is a carillon which is played by hand at certain hours of the day, the playing lasting each time a good half hour or three quarters of an hour. The person who plays, strikes the various bells in such a way as to produce musical chords and makes various melodies which are quite pleasing."

And of the City Hall, now the Palace, at Amsterdam, he says:

"I examined the carillon, the drum of which has 7200 holes for various chords and pieces of music which are produced by the arrangement of a number of pegs that are inserted into these holes and which, as the drum revolves, strike certain levers which raise the hammers that strike the bells."

It is indicative of the place carillons occupied in the affairs of the seventeenth century that grave ambassadors considered it worth while to send account of this music of bells to the Doge and Senate of the far-away Southern Republic.

James Howell, in one of his Familiar Letters, dated Antwerp, 1622, gives "A Survey of the Seventeen Provinces," and briefly mentions that "Those curious quadrants, chim's and dialls * * * were first us'd by them." The earliest considerable reference to carillons in English seems, however, to be in the Diary of John Evelyn. This is his interesting entry:

"Amsterdam, August, 1641. The turrets, or steeples, are adorned after a particular manner and invention; the chimes of bells are so rarely managed, that being curious to know whether the motion was from any engine, I went up to that of St. Nicholas, where I found one who played all sorts of compositions from the tablature before him, as if he had fingered an organ; for so were the hammers fastened with wires to several keys put into a frame twenty feet below the bells, upon which (by help of a wooden instrument, not much unlike a weaver's shuttle, that guarded his hand) he struck on the keys and played to admiration. All this while, through the clattering of the wires, din of the too nearly sounding bells, and noise that his wooden gloves made, the confusion was so great, that it was impossible for the mu-

sician, or any that stood near him, to hear anything himself; yet, to those at a distance, and especially in the streets, the harmony and the time were the most exact and agreeable."

That there never has been attempted until now any comprehensive historic treatment of this characteristic democratic municipal music of the Low Countries is difficult to believe. Especially does this omission seem remarkable when the clear identification of the carillon with racial lines and its long-continued use within well-defined boundaries (and almost there alone) are considered. Yet, heretofore, no such treatment has been made. The Assistant Keeper of the British Museum wrote me, when I first became a student of the subject, that he knew of no work on carillons. Like answer came from the librarians of the greater cities of the United States. Careful inquiry in other countries confirmed their statements. But while no general work on carillons has been found, my careful search, in various lands, prior to 1914, did discover two small books not lacking in general interest, but specially to be noticed from the fact that among the many books in the world they seem to be unique in that they alone carry the word carillon in their title. Of

PRINCETON: THE HOLDER CARILLON TOWER

ZIERIKZEE
THE CARILLON TOWER

local pamphlets of much value concerning individual carillons there are, happily for the historian, many, but only the two publications hereafter described had the good fortune to attain the dignity of books in all the years before my own appeared, and to secure for themselves a place in the catalogue of important libraries.

The first of these is by Pieter Hemony, who published it at Delft in 1678. It is an octavo of but eight leaves in all, with this imposing title: "De On-Noodsaakelijkheid van Cis en Dis in de Bassen der Klokken. Vertoont uyt verscheyde advysen van ervaren organisten ende klokken speelders,"—"The Uselessness of C sharp and D sharp in the Bass of Carillons. Shown by various opinions of skilful organists and carillonneurs." The Bibliothèque Nationale of Paris does not possess this, and the only copy I have been able to find is in the University Library at Amsterdam. There it exists among the reserved rare books in apparently its original binding in boards, their outside covering being of paper having a small artistic design in colours on a light ground repeated many times. Hemony treats his theme with vigour and decided partisanship, his conclusions being

sustained and endorsed by the signatures of the city carillonneurs of Brielle, Delft and Amsterdam. The book ends with these lively verses by Dirck Scholl of Delft directed against Quiryn van Blankenburgh, official carillonneur of the Hague, who, it appears, had strongly argued that Cis and Dis, that is to say C sharp and D sharp, were necessary:

De Cis en Dis die zijn ter Gouw,
Is dat niet volmaakt gebouw?
Quirinus geeft het woord van Ja,
Kan 't beter voor ons dan niet besta?

Hij raad de Stad en leid haar om
Tot iets dat meesten tijd blijft stom:
Ja ieder slag kost een pond groot,
Zij hangen daar als levend-dood.

Which may thus be put in English:

Those bells Cis and Dis of old Gouda's big Chime,
In truth were they bought to make melody fine?
Quirinus says: Yes, that their music is rare.
To us it were well had they never hung there;

The city was cheated and wrongly induced
To purchase what scarcely could ever be used.
Each stroke of these bells costs a pound, so 'tis said;
Pretending they're living, in fact they are dead!

The second book, a small quarto having only about a score of pages, is also Dutch and its title is: "Verhandeling van de Klokken en het Klokkespel." It was published at Utrecht in 1738 by J. P. A. Fischer, an organist and carillonneur well known at that time. A fanciful illustration therein of a carillonneur at his keyboard is taken from Mersenne's "Harmonie Universelle," 1636. While Fischer discusses the origin of the Klokkespel—the Dutch word for carillon—and gives rules for setting tunes for automatic hour play his larger interest is in bells generally and in curious tales about them. Still it must be said he does plead exceedingly well for the carillon as a musical instrument.

The Journal of Dr. Burney, published in 1773, has already been quoted. He has much more to say about carillons, and the technical skill exhibited in their playing was very amazing to him. Nevertheless, he had little sympathy with what he so often calls the "passion for carillons," and his conclusion was that they were of no genuine musical importance. Alexandre Schaepkens, "Directeur de l'Ecole de Dessin de Maastricht, Chevalier de l'ordre de la Couronne de Chine," published at Brussels in 1857 a small

volume, "Des Cloches et de leur usage," in which are quoted two or three pages of interesting specifications from seventeenth century carillon contracts.

Quite a contrary view to that of Dr. Burney was presented a hundred years later by another Englishman, the Rev. H. R. Haweis. In "Music and Morals," printed at London in 1875, he discussed carillons with much enthusiasm, advocated their use in England as far superior to chimes, and urged his countrymen to take up their playing in the place of change-ringing. Then, even as now, exact knowledge of carillons was difficult to obtain, and Mr. Haweis, apparently not having the time to search out such detailed information as was available, contented himself with a general treatment of the subject. Closer to the present day, the gifted Italian, De Amicis, and other writers of books of travel, have given a few words of charming description where tower views and melodies have attracted them.

"La Musique aux Pays Bas, Avant le XIX Siècle; documents inédits et annotés," published in 1867-1888 by Edmond van der Straeten, a distinguished author and musician, contains many

references to carillons and gives data of decided historic value. Also ancient carillon compositions have a place in the second part of the "Bibliothèque Musicale Populaire," by E. G. J. Gregoir, Brussels, 1877-1879. And as associated with the revived interest in carillons in the last decade should be mentioned the numerous articles and lectures of W. W. Starmer, Fellow of The Royal Academy of Music, London, and Professor of Campanology in the University of Birmingham, which sympathetically and accurately give musical characteristics of the carillon art.

My own earlier books were brought out in 1914 and 1915, and in 1916 came the excellent and interesting small book of "De Torens Zingen," by D. J. van der Ven, and also in 1916 the admirable volume of Dr. A. Loosjes, entitled "De Torenmuziek in de Nederlanden," appeared.

The publications enumerated cover all that has appeared until the present book relating to the broader features of the carillon art. To be considered besides, however, are the early municipal records so religiously preserved in Holland and Belgium; the later archæological an-

nals, contributed by Dr. G. van Doorslaer, Professor W. P. H. Jansen, D. F. Scheurleer, F. A. Hoefer, J. W. Enschedé and other careful investigators, and the present-day local pamphlets, often ephemeral and rare and many times containing facts and traditions not elsewhere to be found. These all yield cumulative evidence of the close relationship of the carillon to the civic and social life of the Low Countries throughout the past four centuries.

It early became clear to me that the carillons themselves must be heard and seen to be fully understood. With this purpose I have visited all the towers thus far mentioned and many others besides.

CHAPTER III

"When I came to Ghent I determined to inform myself in a particular manner concerning the carillon science."

CHARLES BURNEY.

THE traveller who would most comfortably gain the heights of a bell-tower, and most easily see the bells and the mechanism of a large carillon should visit the belfry of Ghent in Belgium. This alone of the towers in the Low Countries has an electric lift. Perhaps some explorer may feel that the atmosphere of the antique is disturbed by so modern an invention, but by its aid the ascent becomes possible for many who would not undertake the arduous climb, sometimes of several hundred steps necessary to reach a carillonneur's cabin. Antwerp, for instance, has 405 steps; Bruges 402; and Mechlin 400, to the bells.

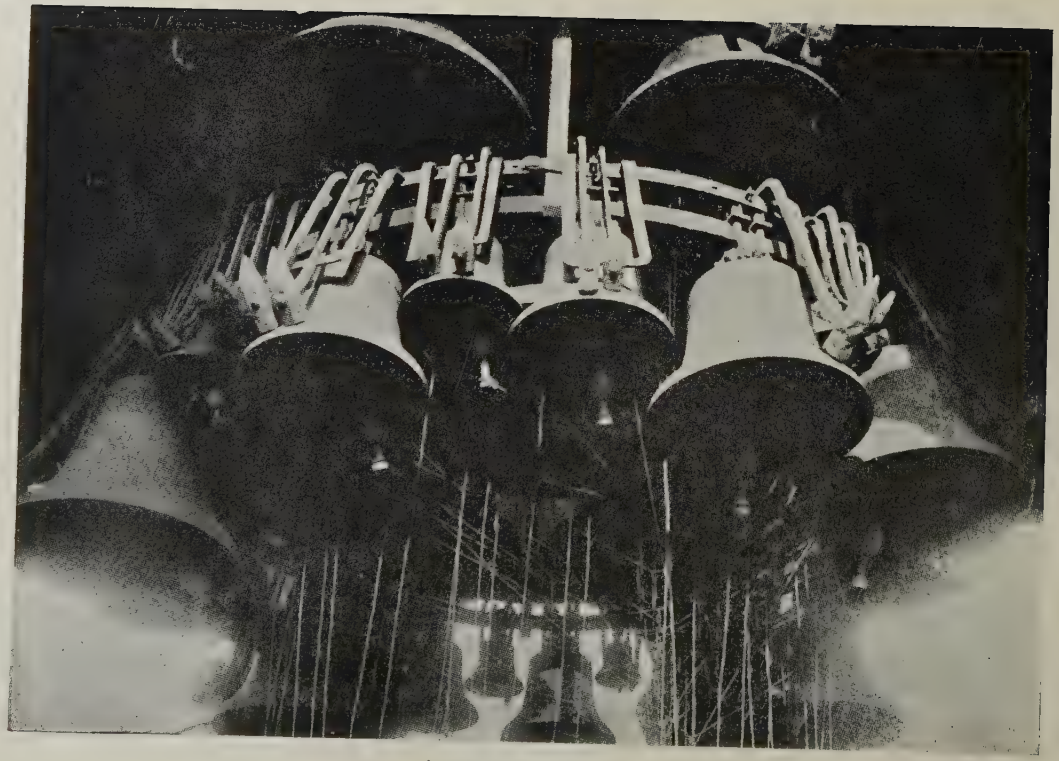
Ancient Ghent's belfry should always specially attract English-speaking people, and indeed those of all lands who feel that reliance

upon military force is the great illusion and evil of the present era, for the carillon in this belfry which rang out over a century ago when peace was made, December 24, 1814, between the United States and Great Britain, still sounds day and night as that peace continues. It is by such associations that the past of this music unites itself with the present.

In the very heart of Ghent is the Place Saint Bavon, at one side of which rises the great bell-tower. The heights of the belfry gained, the traveller finds himself among a great company of bells. In all there are 52. Fixed upon a heavy framework of wooden beams, they extend in parallel rows, tier above tier, filling the sides of the great tower room. The little bells are hung the highest. The big ones just clear the floor. The largest of all is taller than a tall man. Its diameter, 82.67 inches, is even greater than its height. Tradition associates with it this inscription in Flemish, "My name is Roland, when I toll there is fire, and when I ring there is victory in the land." Made in 1314, it was recast in 1659 and will have again to be recast, as a crack developed in July, 1914. The smallest bell has both a height and a diameter of

MECHLIN: THE BELLS

This shows bells hung in straight rows, the best arrangement



AMSTERDAM: THE PALACE BELLS

only about 8 inches and weighs less than 18 pounds. In some ways, nothing gives a better idea of a great carillon to one who has not seen it than a list of bells composing it. Such a list of the Ghent carillon, with some details of each bell, is given in an appendix.

But that a carillon should be in tune is of greater consequence than the number of its bells. For it is to be borne in mind that throughout virtually its entire compass the bells of every carillon progress by regular semitone or chromatic intervals. Ghent has these intervals complete through four and one-half octaves, except that in the lowest part of its bass, two semitones are omitted. Other carillons have somewhat fewer bells, but this essentially chromatic scale is characteristic of all, and the compass of the most important is from three to four octaves. Omission of bells in the bass is primarily because of their great weight and therefore great cost. Hemony's spirited little book upon this subject and the declaration of the amusing Gouda verses, "Each stroke costs a pound, so 'tis said," will be recalled. An examination of the list of the bells of Ghent shows that if the omitted bass bells had been supplied,

they would have weighed about nine tons. In other words these two would have weighed as much as the 46 composing the middle and upper parts of the carillon.

Existing carillons are 184, distributed among the following countries:

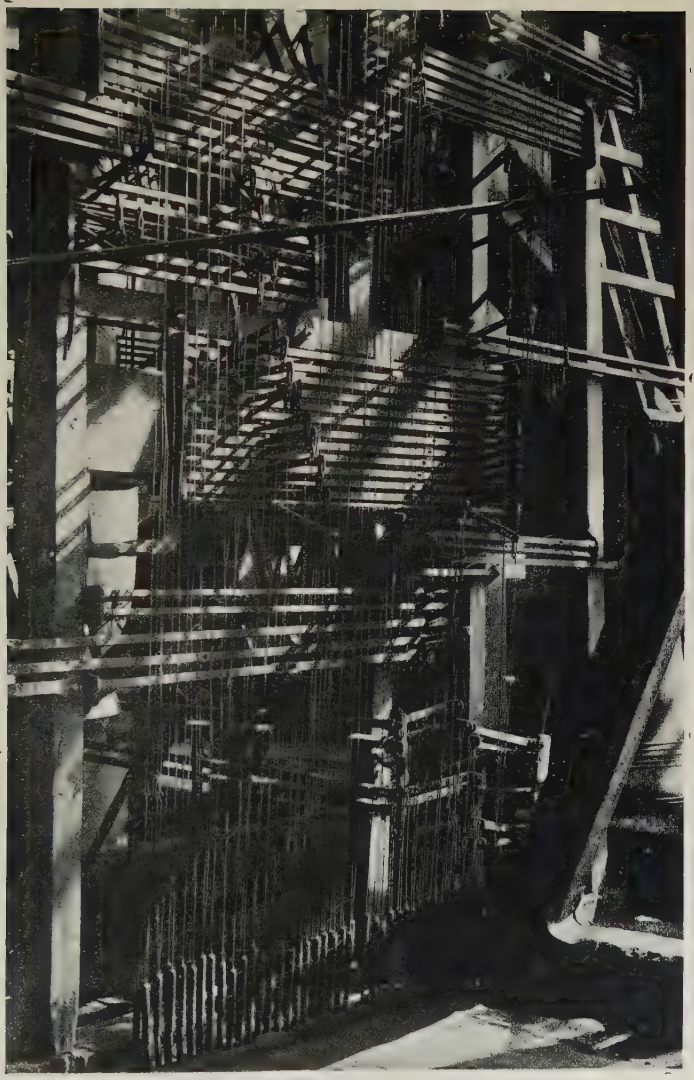
Belgium	44	United States	15
The Netherlands	63	Canada	4
France	25	South Africa	1
England	7	Australia	1
Ireland	2	Germany	10
Scotland	1	Other countries	11

The Diagram of Carillon Schemes (see Index) will be of aid in comparing some of the most important carillons.

Of carillons of the first order, the Netherlands has 12, Belgium 11, France 5, England 4, Ireland 2, Australia 1, South Africa 1, Canada 4, and the United States 10.

In the Great War France lost 15 carillons, Belgium 12, and Germany 4, making a total of 31. Of this 31, only 2, those of the Cloth Hall, Ypres, and St. Peter's, Louvain, were of high musical importance.

Curiously enough, opinion as to what are the best seems rarely to have been recorded, though I discover that Ghent in 1543 sent four commissioners to examine the carillons of Antwerp, Mechlin, Tongerloo, and Louvain, apparently



MECHLIN: TRANSMISSION BARS AND WIRES

These connect the keys of the keyboard with the clappers

CONCERTS JEF DENYN
BEIAARD
CARILLON
Alle MAANDAGEN, 's avonds, van 9 tot 10 uur
in Juni, Oogst & September.
Tous les LUNDIS de 9 à 10 heures du soir en Juin, Août & Septembre.
Every MONDAY from 9 to 10 p. m. in June, August & September.
MECHELEN · MALINES
BELGIE. - BELGIQUE.

MECHLIN: A RECITAL POSTER

then considered the most famous. Similarly commissioners from Ypres went to hear the carillons of Lille, Tournai, Ghent, Aalst, and Mechlin, in 1575. De Sany, an historian of music living at Brussels, made a list in 1642 of renowned carillons in his day and headed it with Brussels, Louvain, Antwerp, Ghent, Mechlin, Mons, and Tournai. In our own day van der Straeten indicates as the best, Mechlin, Antwerp, Delft, and Groningen, and Larousse gives as the most important, Amsterdam, Delft, Haarlem, Bruges, Mechlin, Antwerp, Ghent, Aalst, and Oudenaarde. The lists here given embody conclusions which have been reached after hearing many carillons and after talking with many carillonneurs and lovers of the art. I offer them as a suggestion rather than as a statement of recognised relative standing, for in such a matter no absolute determination is possible. In making up these groups, accuracy of the pitch of the bells, their timbre, their weight, their compass, the perfection of their playing mechanism, their arrangement in the tower, and the situation of the tower itself—all have been considered. The following, in my judgment, are the best carillons.

MAP OF THE
CARILLON REGION
APPINGEDAM
LEEUWARDEN
GRONINGEN
ENKHUIZEN
ALKMAAR
KAMPEN
EDAM
HAARLEM
AMSTERDAM
NYKERK
AMERSFOORT
ZUTPHEN
LEIDEN
THE HAGUE
UTRECHT
HOLLAND
DELFT
SCHIEDAM
GOUDA
ARNHEM
BRIEL
ROTTERDAM
NIMEGUEN
'S HERTOGENBOSCH
BREDA
VEERE
MIDDELBURG
FLUSHING
EINDHOVEN
OSTEND
BRUGES
ANTWERP
S. NIKLAAS
GHENT
MECHLIN
THIELT
DUNKIRK
OUDENAARDE
AALST
DIEST
LOUVAIN
MAAS-TRICHT
AACHEN
DÜREN
YPRES
COURTRAI
BRUSSELS
LILLE
ATH
BELGIUM
LIÉGE
TOURNAI
DOUAI
MONS
NAMUR
MALMEDY
ARRAS
VALENCIENNES
NORTH SEA
GERMANY
FRANCE
LUXEMBURG

Other chapters and appendices show details. Here appear only location, number of bells, maker, and predominant date.

BEST CARILLONS

(REVISED 1925)

BELGIUM

Mechelen, Malines, Mechlin	45	F. and P. Hemony	1674
Anvers, Antwerp	47	F. and P. Hemony	1655
Brugge, Bruges	47	Dumery	1743
Gent, Gand, Ghent	52	P. Hemony	1659
Turnhout	35	v. d. Gheyn	1775
Luik, Liége	40	v. d. Gheyn	1754
Leuven, Louvain	46	v. d. Gheyn	1770
Bergen, Mons	47	de la Paix	1673
Theinen, Tirlemont	35	Witlockx	1723
Hasselt	42	v. d. Gheyn, Bernard	1751
Aalst, Alost	38	v. Aerschodt, F. Dumery	1750

THE NETHERLANDS

Utrecht	44	F. and P. Hemony	1663
Arnhem	47	F. Hemony	1652
Amsterdam, Palace	37	F. Hemony	1664
Rotterdam, Town Hall	49	John Taylor and Co.	1921
Rotterdam, St. Laurens-Kerk	39	F. and P. Hemony	1660

Middelburg	40	Noorden and de Grave	1714
Nykerk	36	A. van den Gheyn	1777
Flushing	33	John Taylor and Co.	1914
Schoonhoven	38	A. van den Gheyn	1775
's-Hertogenbosch (Bois-le-duc)	42	Gillett and Johnston	1925
Tilburg	35	Gillett and Johnston	1925
Zutphen	36	John Taylor and Co.	1925
Almelo	36	Gillett and Johnston	1925

France

Saint Armand-les-Eaux (Nord)	38	Barbieux	1784
Bon-Secours-lez-Peruwelz (Nord)	31	Michiels	1906
Perpignan (Pyrénées Orientales)	46	Bollée	1878
Avesnes-sur-Helpe (Nord)	36	A. van den Gheyn	1767
Lyon (Rhone)	25	Burdin	1920

England, Ireland, Scotland

Loughborough, Leicestershire, England, War Memorial	47	John Taylor and Co.	1924
Queenstown, Ireland, Cathedral	42	John Taylor and Co.	1916

Bournville, Worcestershire, England	42	John Taylor and Co.	1906-1924
Armagh, Ireland, Cathedral	39	John Taylor and Co.	1921
Park Gate, Cheshire, England, Mostyn School	37	John Taylor and Co.	1922-1923
Cattistock, Dorsetshire, England, S. Peter's and S. Paul's	35	Van Aerschodt	1882-1899

AUSTRALIA

Sydney (New South Wales) University	49	John Taylor and Co.	1925

SOUTH AFRICA

Cape Town, City Hall	37	John Taylor and Co.	

CANADA

Ottawa, Victory Tower	53	Gillett and Johnston	1925
Simcoe, Norfolk Memorial	23	Gillett and Johnston	1925
Toronto, Metropolitan Church	23	Gillett and Johnston	1922
Guelph, S. George's	23	Gillett and Johnston	1925

UNITED STATES OF AMERICA

New York, Park Ave.	53	Gillett and Johnston	1925
Morristown (N. J.) St. Peter's	35	John Taylor and Co.	1924
Cohasset (Mass.) St. Stephen's	43	Gillett and Johnston	1923-1925
Princeton (N. J.) University Holder Tower	35		1925
Andover (Mass.) Phillip's Academy	30	John Taylor and Co.	1924
Gloucester (Mass.) Portuguese Church	31	John Taylor and Co.	1922-1925
Birmingham (Ala.) First Pres. Church	25	John Taylor and Co.	1924
Detroit (Mich.) Jefferson Ave. Pres. Church	28	Gillett and Johnston	1925
Cranbrook (Mich.) Christ Church	30	John Taylor and Co.	1925
Plainfield (N. J.) Grace Church	23	Gillett and Johnston	1923

Generally speaking, the Belgian arrangement and mechanical adjustment are superior to the Dutch and the effect produced is, therefore, more satisfactory. But those who would gain an adequate idea of what this unique music really is, should hear as large a number as pos-

sible of the carillons just named and should hear them played by a carillonneur. Above all, endeavor should be made to hear at Mechlin an evening recital by Josef Denyn. These recitals, on Monday evening from 9 to 10 o'clock, are given only during June, August and September. But arrangement to have the carillon played, during the day in any month by one of Mr. Denyn's assistants, substantially always can be made by asking for this special playing a few hours in advance.

CHAPTER IV

"These bells play at the hour and half hour to the pleasure of all listeners." GUICCIARDINI.

A CARILLON is played in two very different ways. The first way is automatic and, generally, a great revolving drum is the device used, though in the latest carillons perforated paper rolls are often employed as in other playing machines. In the second, and by far the more important way, the playing is done by a trained musician, called a carillonneur, seated at a keyboard and using both hands and feet.

Played by the first and primitive method a carillon may be thought of as a gigantic music box. Its exact designation is then "Carillon à cylindre" or "Carillon à tambour." Before the hour strikes and at certain other intervals this cylinder or drum is moved by a mechanism of its own which is released at the proper moment by the great tower-clock. On the hour music is played for a minute or more; at the halves and quarters the play is for less time, and in

some places at the eighths there are flourishes of a few notes.

Pins or studs of iron are placed in holes on the surface of the cylinder arranged so that as the cylinder revolves they trip levers connected with hammers which strike the outside of the bells. Sometimes there are 10,000 or more holes suitable to receive the pins; say 100 rows, or measures, of 100 holes each. Thus an unlimited number of tunes can be played. In order to secure the quick repetition of a note a single bell is sometimes equipped with as many as six hammers. The pins are variously offset from their centres; thus a bell may be sounded by the use of a properly selected pin at any one or all of several points in a measure.

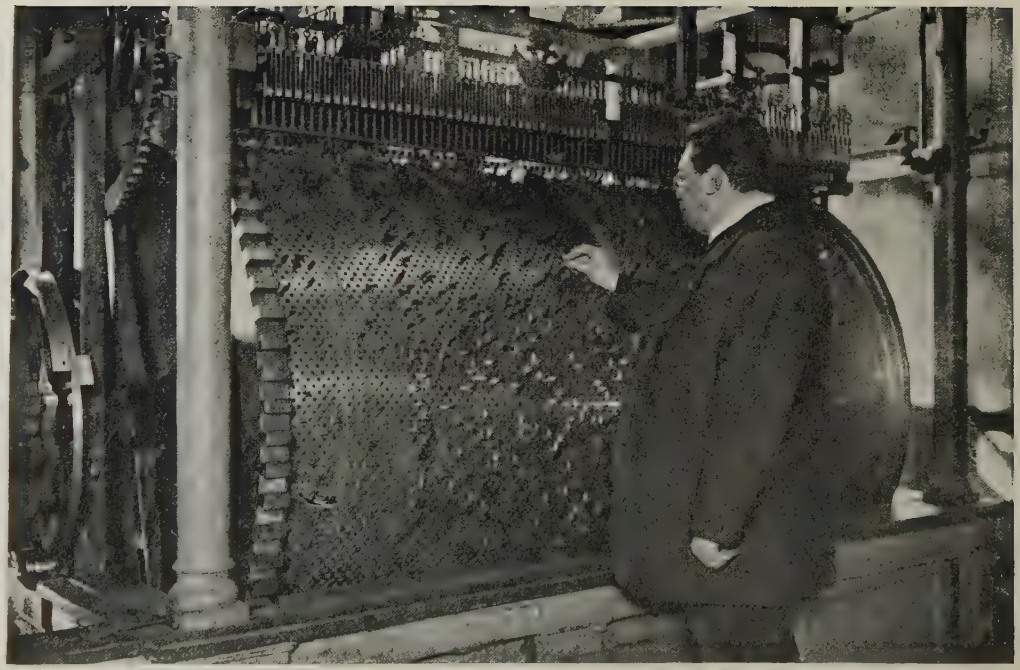
Tunes are set upon the cylinder by the carillonneur, and by periodic changing are made appropriate to the season of the year. Town tradition, handed down for a century or more, sometimes fixes these tunes, but more frequently the musical taste of the carillonneur governs.

But musically of far greater importance is it that a carillon is played by a carillonneur, using a keyboard (console, clavier) somewhat resem-

bling that of a piano or organ. Thus played, a carillon may be thought of as a gigantic pianoforte or organ. Its exact designation is then "Carillon à clavier." During market hours, at festivals, and in mid-day or evening concerts, folk songs, popular airs, national hymns and a great variety of other tunes are played by the carillonneur. This playing by means of the keyboard is called a carillon concert or more properly a carillon recital.

Each key of the clavier is connected by lever and wire with the clapper of its corresponding bell. In what is known as the Belgian system, perfected by Mr. Denyn, each clapper when at rest is held by a spring and guide wires in an exactly defined position close to the inner sound bow and the bells are hung in parallel lines, the deeper ones more or less inclosed in chambers within the tower. Generally in Holland the clappers have neither springs nor guide wires, which omissions tend to make their mechanical operation much less accurate. Often, too, the bells there are hung in circles or placed so that they are seen in the tower lanterns. These practices, while they may add to the picturesqueness of the tower, interfere with the most successful

The Morristown Carillon
The Keyboard



MIDDELBURG

SETTING A NEW TUNE ON THE DRUM

playing, because the keyboard connections are necessarily less direct.

The bells of the lowest octave or two are connected also with a pedal clavier. This is done for the reason that the larger bells require a forceful stroke when it is desired to bring out their full tones, and that this arrangement gives the carillonneur greater command of the resources of his instrument by allowing the use both of hands and of feet and so enables him to play music in three or more parts.

On the manual clavier, as Mr. Starmer points out, great dexterity of hand is essential, for much of the execution is with a kind of tremolando in which the keys are played from the wrist and forearm. Scales and arpeggios are accomplished by the alternate use of the hands. The greater part of the playing is on the smaller bells with occasional use of the large ones. The reasons for this are that small bells are more easily sounded, and that the effect of chords is much more satisfactory on them, due to the fact that on the large bells the harmonic tones are prominent and, when sounded together, frequently interfere with each other in a disagreeable manner. This is not the case with the

smaller bells, as their harmonic tones are too high in the scale of sounds to distress the ear. Chords are most satisfactory when played arpeggiando and scale passages can be rendered with great rapidity and are most effective. When playing in three or more parts, however, the greatest care is necessary as to the disposition of the different notes of the chords, the best effects being obtained by keeping a wide interval between the low note and the note next above it. All degrees of crescendo and of diminuendo are possible. Vibration of the bells does not long persist, so that, apart from the fact that the effectual damping of bells is practically an impossibility, when a carillon is played by an expert performer, there is no real necessity for such a thing. With smaller bells the sound is so quickly effaced that when the effect of sustained chords is desired, it is obtained by a rapid tremolando, much as in pianoforte playing.

Mr. Rocke, carillonneur at Morristown, New Jersey, has at my request been so kind as to give me this note on carillon playing:

> The acquisition of technique in carillon playing is, perhaps, one of the lesser difficulties that precede complete mastery of the instrument. For the actual physical elements

are few. An experienced organist would find carillon playing a simple matter; a pianist would, of course, have to undertake the practice of the pedal board before he could perform accurately and rapidly with his feet.

The side of the hands is used, the curved little finger engaging the lever. The stroke is a pressure stroke; the impulse coming from the upper arm muscles. However much it may appear to an observer that the performer is "striking" the levers, very little striking is done. Even in staccato scale and arpeggio playing the movement is rather a rapid, light pressure than a blow. In tremolando (the principal means of sustaining legato melodies) the pressure is increased so as to keep the lever low during the very rapid iteration of the note or notes.

Advanced players acquire enormously strengthened fingers in playing two and three notes with one hand (in this case the hand is held out straight and the fingers stretched to reach the wide intervals) and players of the highest accomplishment can play a triad tremolando with one hand. The pedal playing differs from organ pedal-playing in some respects. The heels are not used. There can be little "crossing" although arpeggios can be quite easily played if the "footing" is looked over first. The left foot will be used almost entirely for the lower half and the right foot for the upper half of the pedal levers but, in actual playing, it will be found that good organ pedal technique is an aid to the carillonneur and if the latter be also a practising organist he will be relieved to know that his carillon pedalling will not interfere in the slightest with his organ pedalling.

When the few physical elements have become a part of the player's habits the further development of individual

technique is solely a matter of psychology; the ear and the sense of touch guiding him entirely. The desired "pianissimo" prepares itself through the instantaneous response of the sense of muscle pressure; "touch" if you prefer the word. In this respect carillon playing offers practically all the fascinating problems in dynamics that the pianist enjoys. The carillonneur who thrills his audience with the multitude of gradations of tone, single and in combination, has passed through the same preparation that the pianist has.

The real difficulty in carillon playing is the acquisition of the art of transcription. The most accomplished musician will find it necessary to listen long to the bells, analyse thoroughly the splendid examples (when he can get them) of the transcriptions of Denyn, Brees, and Lefévere of ancient and modern works; hear the works played by the men who have prepared them for the carillon and welcome all the criticism he can possibly obtain from experts.

The carillon art is a very individaul one. No two players handle the levers alike; obtain nuances and effects in just the same way; or transcribe and perform in an identical manner. In this factor lies inexhaustible possibilities for the enthusiast.

To sum up: In the first method, that of automatic cylinder play, the outer surface of the bell is struck by a hammer actuated by a cylinder which operates in connection with the tower-clock. In the second method, that of keyboard play, the inside of the bell is struck by the clapper actuated by a carillonneur.

But enough for the present of the mechanism of the bells, and the intricacy of their play. Above us, surmounting the topmost spire of Ghent's belfry is the gilded copper dragon which has looked down upon many stirring scenes in Flemish history. There is a legend that the Crusaders brought this dragon from Constantinople to crown the belfry of Bruges and that there it remained until Artevelde, victorious, carried it, a prized trophy, to Ghent where it was again set high above bells. As we meditate and gaze upon the vast expanse before descending to the Place Saint Bavon, there comes vividly to mind that day when 'tis said Charles V, standing where we stand, and beholding the splendid panorama, answered Alva's cruel suggestion that the city should be destroyed, with: "Combien faudrait-il de peaux d'Espagne pour faire un Gant de cette grandeur?"

CHAPTER V

"In the ancient town of Bruges."
LONGFELLOW.

WESTWARD across the even Flemish plain, abloom with intensive farming, it is a short trip from Ghent to Bruges, its ancient rival, till recently famous for its quaintness and quiet. Once inhabited by energetic and independent merchants and traders, the city's central feature is the towering belfry rising on the south side of the Groote Markt. Standing as a conpicuous emblem of municipal liberties, the belfry is characteristic of Flemish towns.

To say that *belfry* in its origin is not connected with *bell* appears to deny what is manifestly true. The fact is, however, that the words have only chance resemblance. The Oxford Dictionary says:

"Belfry: Pointing to a late Latin type 'berefredus,' adopted from Teutonic 'bergfrid.' In English, its acceptance was doubtless due to popular association with 'bell' and

the particular association which was in consequence given to the word. The meaning has passed from a movable tower used by besigers and besieged, to a tower to protect watchmen, a watch tower, beacon tower, alarum bell tower, bell tower, place where a bell is hung. 'Frid,' it is generally agreed, is a form of 'fridu,' peace, security, shelter; and 'berg-en' means to protect, defend; the whole meaning 'protecting or defensive place of shelter.'"

Thus these towers were symbols of municipal freedom and represented to the eye and ear the idea of civic solidarity. Grant Allen, in "The European Tour," analysing the character of the art of Belgium, remarks:

"These Flemish belfries are in themselves very interesting relics, because they were the first symbols of corporate existence and municipal power which every town wished to erect in the Middle Ages. The use of the bell was to summon the citizens to arms in defence of their rights, or to counsel for their common liberties. Every Teutonic burgher community desired to wring the right of erecting such a belfry from its feudal lord; and those of Bruges and Ghent are still majestic memorials of the freedom-loving woolstaplers of the thirteenth century. By the side of the Belfry stands the Cloth Hall, representing the trade from which the town derived its wealth."

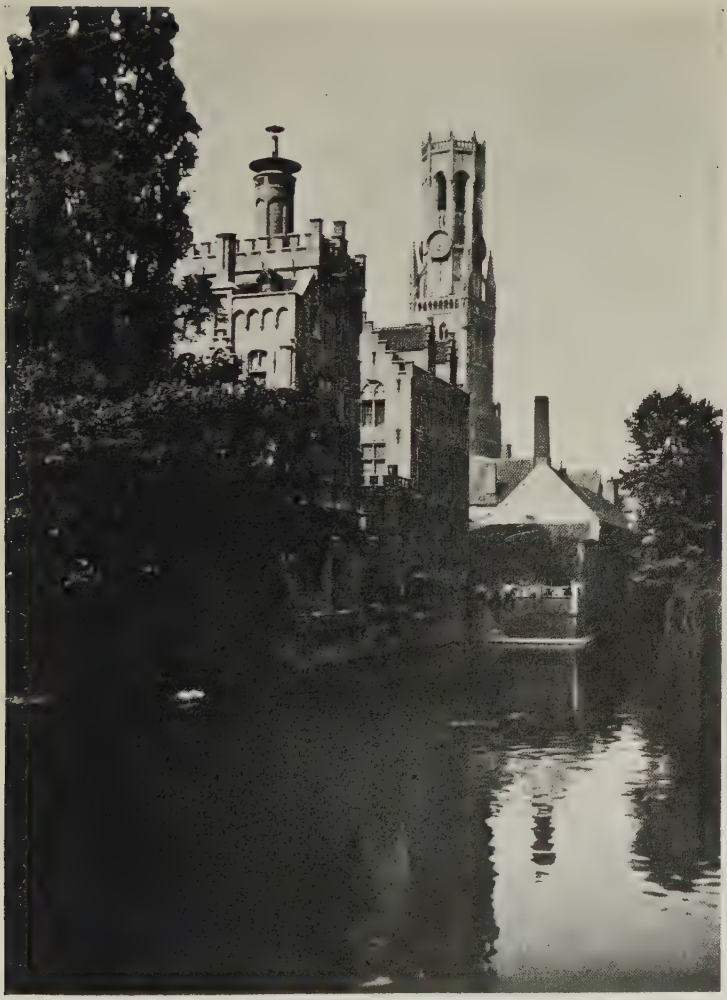
The crown of every belfry was a carillon. The belfry and its crown were the proud possession of every prosperous community. And to-day,

wherever the carillon may hang, its bells belong to the town and the carillonneur is a municipal officer.

Neither in Holland nor in Belgium have I found a place where the carillon and the tower in which it hangs, even though it be a church spire, are not controlled and maintained by the municipal authorities. It is true that in some instances the carillon is played and that often the great separate bells are rung for church services or in religious functions, but always the dominating power in the management of the carillon is civic and religious control, if it exists at all, is entirely subordinate.

Reviewing Rodenbach's late Brugian novels, "Le Carillonneur" and "Bruges-la-Morte," Dr. Chatterton-Hill says:

"Joris Borluut is the carillonneur of Bruges. These are grave and important functions, which cannot be entrusted to the first comer. All the feelings and emotions and experiences of an old city, the whole of the priceless moral treasure accumulated during many centuries, must find expression in the music of the belfry bells. Success and failure, smiles and tears, illusions and realities, must all be blended here into one sweet harmony. A consummate artist is essential, but one who understands Bruges is essential also, for the difficult task is assigned him of concretising, so to speak, the



BRUGES: THE BELFRY
PHOTOGRAPH BY R. E. RICE

Bruges: A Recital Poster

soul of the Flemish town. In the merry laughter and plaintive sighing of the old bells, the citizens of Bruges require to find the echo of that which they feel within themselves.

"Rodenbach has resuscitated the soul of Bruges; he has helped us not only to hear, but to be penetrated by, the infinitely sad and wonderfully sweet music which vibrates in the air of the old Flemish city. It brings back to us the memory of the glorious past, brilliant with hope, of a world that was and that is no more, whose splendour was great but ephemeral, and which survives only in venerable and moss-grown ruins."

If Ghent's bells are easiest of access, Bruges' are most celebrated in verse. It was here that Longfellow came under the spell of the carillon. At once his imagination was awakened and we foresee his poem in these brief entries in his diary of 1842:

"May 30. In the evening took the railway from Ghent to Bruges. Stopped at La Fleur de Blé, attracted by the name, and found it a good hotel. It was not yet night; and I strolled through the fine old streets and felt myself a hundred years old. The chimes seemed to be ringing incessantly; and the air of repose and antiquity was delightful. * * * Oh, those chimes, those chimes! how deliciously they lull one to sleep! The little bells, with their clear, liquid notes, like the voices of boys in a choir, and the solemn bass of the great bell tolling in, like the voice of a friar!

"May 31. Rose before five and climbed the high belfry

which was once crowned by the gilded copper dragon now at Ghent. The carillon of forty-eight bells; the little chamber in the tower; the machinery, like a huge barrel-organ, with keys like a musical instrument for the carillonneur; the view from the tower; the singing of swallows with the chimes; the fresh morning air; the mist in the horizon; the red roofs far below; the canal, like a silver clasp, linking the city with the sea,—how much to remember!"

The poem, "The Belfry of Bruges," which is in two parts, was probably begun, the poet's editor says, when Longfellow was first at Bruges and finished later when he was again there on his way home. More than any other literary utterance it has drawn many English-speaking travellers to this unique music. Longfellow called the first part of his poem "Carillon," and as we read its verses here we realise anew how wonderfully his genius gives the night scene, when silence perfects the sound of the bells:

In the ancient town of Bruges,
In the quaint old Flemish city,
As the evening shades descended,
Low and loud and sweetly blended,
Low at times and loud at times,
And changing like a poet's rhymes,
Rang the beautiful wild chimes
From the belfry in the market
Of the ancient town of Bruges.

Then, with deep sonorous clangor
Calmly answering their sweet anger,
When the wrangling bells had ended,
Slowly struck the clock eleven,
And, from out the silent heaven,
Silence on the town descended.
Silence, silence everywhere,
On the earth and in the air,
Save that footsteps here and there
Of some burgher home returning,
By the street lamps faintly burning,
For a moment woke the echoes
Of the ancient town of Bruges.

But amid my broken slumbers
Still I heard those magic numbers,
As they loud proclaimed the flight
And stolen marches of the night;
Till their chimes in sweet collision
Mingled with each wandering vision,
Mingled with the fortune-telling
Gipsy-bands of dreams and fancies,
Which amid the waste expanses
Of the silent land of trances
Have their solitary dwelling;
All else seemed asleep in Bruges,
In the quaint old Flemish city.

And I thought how like these chimes
Are the poet's airy rhymes,
All his rhymes and roundelays,
His conceits, and songs, and ditties,

From the belfry of his brain,
Scattered downward, though in vain,
On the roofs and stones of cities!
For by night the drowsy ear
Under its curtains cannot hear,
And by day men go their ways,
Hearing the music as they pass,
But deeming it no more, alas!
Than the hollow sound of brass.

Yet, perchance a sleepless wight,
Lodging at some humble inn
In the narrow lanes of life,
When the dusk and hush of night
Shut out the incessant din
Of daylight and its toil and strife,
May listen with a calm delight
To the poet's melodies,
Till he hears, or dreams he hears,
Intermingled with the song,
Thoughts that he has cherished long;
Hears amid the chime and singing
The bells of his own village ringing,
And wakes, and finds his slumbrous eyes
Wet with most delicious tears.

Thus dreamed I, as by night I lay
In Bruges, at the Fleur de Blé,
Listening with a wild delight
To the chimes that, through the night,
Rang their changes from the belfry
Of that quaint old Flemish city.

The Fleur de Blé has disappeared and few know even where it was. Searching recently, I had the good fortune to discover its site, now occupied by the theatre of the city. Looking over the trees of the gardens to the south, one sees the belfry high above all and hears, often undisturbed by other sounds, its music.

The evening sky at our first arrival in Bruges —my wife and my son were my companions— was rosy with a sunset glow which lingered until nearly midnight. As we took a late supper we could hear at frequent intervals an agreeable jangling of distant bells and, after finishing our meal, we went out into the dusk. Then the mystery and the music enticed us forth. As we wandered through the windings of the narrow echoing streets, now a flourish, now an indistinct measure of song was wafted to us. Then the notes came clearer and at every turn we looked to see the belfry. Thus led on by fragments of melody, we at length found ourselves in a great moonlit square. Here all was silent except for the steps of an infrequent passer and the hum of faint music and voices issuing from the row of estaminets that form the north side of the Groote Markt. From somewhere came

the plaintive notes of a zither, the only distinguishable sound. At the foot of the monument in the centre of the square, we waited for the hour. Presently there was a ripple and then a burst of tune, inaccurate of tone and time, but mysteriously beautiful, coming from the dark tower and floating into every nook of the silent city. It was the carillon of Bruges! The tune over, a deep bell struck eleven and we turned homeward.

Since that summer Bruges has suffered an awakening, which, though it may have given satisfaction to the inhabitants, has, alas, destroyed a certain repose charming to travellers. Electric cars now pass through the Groote Markt and "Bruges en avant" has become the slogan of "Bruges la morte." But with these innovations, the carillon has not been neglected and, happily, the greatest of bell-masters, Josef Denyn, was summoned to give his advice. Under his supervision, during the winter of 1913-14 the keyboard was reconstructed, springs were placed behind the clappers of the bells, and adjustments were made which greatly increase the ability of the carillonneur to produce effects befitting the fame of the belfry.

The carillon consists of 47 bells made by Joris Dumery of Antwerp in 1743, his bells succeeding those destroyed by fire in 1741. Mr. Starmer in 1905 describes the Bruges carillon as consisting of four octaves G to G with low A flat and B flat missing. Mr. Denyn after recently improving it said:

"The big bell, the *do* of the keyboard, is an A going towards A flat. Its tone is nearly one whole tone higher than that of 'Salvator,' the base of the carillon at Mechlin. In its principal accord, *do,* the Bruges carillon is not quite in tune; it is entirely out of tune in the octaves of *mi.*

"According to the disposition of bells and keyboard, I do not play as easily as at Mechlin, for at Bruges the small bells are distant about ten metres from the keyboard. This hinders securing responsive connections, and so the firmness of the playing suffers. But the keyboard itself is now the most perfect anywhere. What a pity that the mellow-toned bells are not all quite in tune. As to the smaller bells, I much prefer my Mechlin ones. They may be somewhat harsher of sound, but surely they are more silvery (i.e., brilliant) and I think I can get better effects with them."

So this quaint old Flemish city is rising from its sleep of almost three hundred years. And if we should now climb the belfry, we should hear sounds of a greater activity than aroused Longfellow from his early morning musing there

more than half a century ago. As we read the second part of "The Belfry of Bruges," its pictures conceived as he stood at early morning on the lofty balcony near the bells, it is not alone his own visions that become real. His art produces in us also a reflective mood and other scenes and events in history associated with bell tower after bell tower in the Low Countries live again. Thus the poem runs:

In the market-place of Bruges stands the belfry old and brown;
Thrice consumed and thrice rebuilded, still it watches o'er the town.

As the summer morn was breaking, on the lofty tower I stood,
And the world threw off the darkness, like the weeds of widowhood.

Thick with towns and hamlets studded, and with streams and vapours grey,
Like a shield embossed with silver, round and vast the landscape lay.

At my feet the city slumbered. From its chimneys, here and there,
Wreaths of snow-white smoke, ascending, vanished, ghost-like, into air.

Not a sound rose from the city at that early morning hour,
But I heard a heart of iron beating in the ancient tower.

From their nests beneath the rafters sang the swallows wild and high;
And the world, beneath me sleeping, seemed more distant than the sky.

Then most musical and solemn, bringing back the olden times,
With their strange, unearthly changes rang the melancholy chimes,

Like the psalms from some old cloister, when the nuns sing in the choir;
And the great bell tolled among them, like the chanting of a friar.

Visions of the days departed, shadowy phantoms filled my brain;
They who live in history only, seemed to walk the earth again;

All the Foresters of Flanders,—mighty Baldwin Bras de Fer,
Lyderick du Bucq and Cressy, Philip, Guy de Dampierre.

I beheld the pageants splendid that adorned those days of old;
Stately dames, like queens attended, knights who bore the Fleece of Gold;

Lombard and Venetian merchants with deep-laden argosies;
Ministers from twenty nations; more than royal pomp and ease.

I beheld proud Maximilian, kneeling humbly on the ground;
I beheld the gentle Mary, hunting with her hawk and hound;

And her lighted bridal-chamber, where a duke slept with the queen,
And the armed guard around them, and the sword unsheathed between.

I beheld the Flemish weavers, with Namur and Juliers bold,
Marching homeward from the bloody battle of the Spurs of Gold;

Saw the fight at Minnewater, saw the White Hoods moving west,
Saw great Artevelde victorious scale the Golden Dragon's nest.

And again the whiskered Spaniard all the land with terror smote;
And again the wild alarum sounded from the tocsin's throat;

Till the bell of Ghent responded o'er lagoon and dike of sand,
"I am Roland! I am Roland! there is victory in the land!"

Then the sound of drums aroused me. The awakened city's
roar
Chased the phantoms I had summoned back into their
graves once more.

Hours had passed away like minutes; and, before I was
aware,
Lo! the shadow of the belfry crossed the sun-illumined
square.

CHAPTER VI

"Le campane di questi paesi servono per musica; hanno una temperatura soave ed una consonanza armonica."

GIORGIO GIORGI.

THE word carillon is hardly used in the land where carillons thrive. In Holland the usual name for the instrument is "klokkenspel" (literally, bellplay), while in Belgium it is "beiaard." The carillonneur is known as "klokkenist" or "klokkenspeler" (with many variations) and "beiaardier." The verbs, "bespelen," "beiaarden," and "carillonner," apply not to automatic play but only to that by keyboard. Carillon, at first quatrillon, is of course adopted from the French and comes, according to Littré, from mediæval Latin *quadrillionem*. Thus the name of the carillon is traced to the *four* diatonic bells which made up the tintinnabulum of the twelfth century.

More definitely, however, the instrument as we know it, had its origin in a mechanical ar-

rangement of sets of small bells in connection with the clocks which in the fifteenth century came to be an essential part of the municipal towers of the Low Countries. This mechanism, striking the small bells just before the hour, announced that the heavy hour bell was about to sound. It was not long before more than four bells were used, and as the number increased the mechanism was arranged to play a little tune. Thus we reach the 8 or 10 bells of the Flemish "voorslag" or "forestroke," obviously so called from its play before the hour. To possess a "voorslag" was an indication of municipal progress and the principal Flemish towns were soon thus equipped. Owing to this periodic playing, which before long preceded the strokes of the half-hour as well, bell music came to be a distinctive feature of the Low Countries.

As prosperity increased and as taste developed, still more satisfactory musical effects were sought. Bells were added to the "voorslag"; all the intervals of the chromatic scale were supplied; and the barrel of the playing device was enlarged until each quarter hour had its share of notes, and the hour tunes lasted a minute or more. This music was something

that every one could enjoy without stopping work. He did not go to it; it came to him. It suited both his industrious disposition and his reposeful temperament.

The clavier or manual keyboard was coming into use with chromatic stringed instruments. What more natural than that it should be used, in addition to the automatic playing mechanism up to this time solely employed, with sets of bells that had all the semitones? Nor was it strange that to meet the requirements of the constantly greater number of bells, and their increased weight, a pedal keyboard should soon be invented to supplement the manual. It is not known when the great chromatic expansion occurred, nor can we tell where claviers, in connection with bells, first appeared. It seems to have been a gradual development, an outgrowth of the love of the people for a music which, as it decorated the passing of time, welcomed all, the high and the low, the artist and the artisan, the man in his shop, the woman at her home, as participants in the pleasure it could give.

The researches of Dr. van Doorslaer as to the origin and development of the art admirably cover the early days of the Belgian field. Con-

cerning later times and Dutch bells, information has been gained from many other sources.

Jan van Leiden, a Carmelite prior, writing in the early part of the fifteenth century about the abbey of Egmond in Holland, says that a certain Franco, abbot there from 1182 to 1206, had a "klokkespel" made for the gateway. Whatever truth there may be in this tale, which has been mentioned by Gregoir and others, nothing has been discovered to show how many bells there were at Egmond or that they were chromatic or how they were played.

The first trustworthy information is found toward the end of the fourteenth century when great clocks began to be placed in the towers of the Low Countries. Middelburg had a clock in 1371; Mechlin got one for Saint Rombold's tower in 1372; and Ghent, one for the belfry in 1376. There are many reasons for believing that even thus early the striking of the hour was preceded by a "voorslag" on the little bells called then in Flemish, "appeelkens." Records of Mons, 1382, Tournai, 1392, and Ghent, 1412, mention such bells. It is at this same period that the custom of using bells in Flemish towns to mark joyous events begins to be recorded.

Such playing is mentioned in the municipal accounts of Mechlin in 1373. The use of the little bells extended during the fifteenth century and various names were applied to them. Aalst obtained some "appeelkens" in 1460 and Oudenaarde got three in 1496, spoken of as "clocxkins."

These primitive chimes continued to be used during the fifteenth century and it was not until the beginning of the sixteenth that they had been developed sufficiently to give a tune with variations. Van der Straeten tells of some bells which in 1501 at Oudenaarde played the motives of the "Veni Sancte Spiritus" and of the "Peccatores." He also gives a quotation which proves that the clavier was already in use there in 1510.

Gregoir states that Oudenaarde had "un jeu de cloches" in 1409, Antwerp in 1430, Louvain in 1434, and Lier in 1495, and associates these with the claim for the first carillon, but he mentions no authority for these dates nor does he define "un jeu de cloches." It is possible these bells were what have been mentioned as "clocxkins."

Louvain, we know, had 8 bells in 1525;

COHASSET: THE SINGING TOWER

CAPETOWN: THE CITY HALL CARILLON TOWER

Oudenburg 10, in 1539; and Ghent 16, in 1543. In the northern part of the Netherlands progress was only slightly slower. Hoorn had 10 bells in 1528 and Alkmaar 11, in 1541. Both Leiden and Groningen had carillons in 1577, and Gouda in 1578. Arnemuiden by 1583 possessed 19 bells and those at Utrecht were already widely known in 1586.

With the further enlargement of carillons came the invention of the pedal keyboard. This was in use at Mechlin in 1583, and probably the improvement was made elsewhere at about the same period. The drum or cylinder for automatic play was originally of wood and at this period of iron. Jan Cal of Nimeguen first used copper in a drum which he placed in the Nieuwe Kerk at Delft in 1663. Since the adoption of the pedal keyboard, carillons have undergone changes only in the improvement of the details of their mechanism and in the increase of the number of their bells and in the accuracy of their tuning.

Thus upon the basis of a few bells giving simple songs in connection with the striking mechanism of great clocks, we see developed in a century, a noble musical instrument, well

fitted for its lofty place in municipal towers, enduring through hundreds of years, and giving delight to thousands.

To give satisfaction to musicians, certainly in America, who become carillonneurs to-day, a minimum of 35 chromatic bells (33 if the two lowest half-tones are omitted) is likely to be sought. A bass bell of about 4700 lbs. is also desirable for fine musical effects. For play which may be largely automatic, 25 or 23 bells, with a considerably lighter bass than 4700 lbs. will suffice, and delicate and very pleasing music by the carillonneur is quite possible on such lighter carillons. A carillon at any time of course can have heavier bells added in the bass.

The Denyn improvements, which have been the contribution of both father and son, Adolf and Josef, have been specially directed to securing a fine adjustment of the connections to the clapper by means of guide wires and springs and to keeping each clapper in exact position with relation to the sound bow of its bell.

From the sixteenth to the eighteenth century, carillons were often treated as spoils of war, and especial havoc was wrought at the end of that period when the French invaders suppressed

the abbeys. Bells captured in war were sometimes recast into cannon or carried away as trophies, or again they were ransomed as a town's most prized possession.

When a city bought a carillon it was formally welcomed on its arrival by burgomaster and people, and amid rejoicings the bells were consecrated with elaborate ceremony. Men and women of noble rank stood sponsors. Carillons then were in fact esteemed an essential part of the useful equipment as well as of the artistic adornment of a progressive Flemish city. Item after item in ancient records shows how important a place they occupied. Their care, their proper playing, their enlargement, were constantly under discussion. Even the referendum was employed to decide questions relating to them. Towns were rivals for pre-eminence in the carillon art and bell-masters and bell-makers were esteemed citizens of great consequence.

Barbière in "La Capitulation * * * d'Anvers," 1585, tells us that one lot of 59 bells was carried off from Brussels to Spain, of which "32 formed a harmony like an organ and could be played by means of a clavier."

When Louis XIV captured Mons in 1691, a

formal treaty was concluded between the council on the one part and Marshal d'Humières on the other for the ransom of the carillon. The bells were thus saved at that time, but during the French invasion in 1793, all were taken but one. This was in accordance with the decree of the National Convention at Paris on July 23, 1793, "that there shall be left only one bell in each parish church; that all the others shall be placed at the disposition of the Executive Council, which shall provide for taking them to the nearest foundry that they may be there made into cannon."

During the siege of Maastricht in 1676, cannon balls having struck the Town Hall, the council ordered that the bells should be dismounted in order that "the carillon, much praised by the musicians of this time may not be destroyed." Brussels had a carillon ruined in the bombardment of 1695, but the magistrates concluded to buy a new one in 1711, for, as they said, "Is it for the honour of a court town like Brussels to have as one of its ornaments a perfect carillon which can serve not only for the satisfaction of the townspeople but also to give diversion to strangers who are often attracted to

ZUTPHEN

The Queen of the Netherlands and the Burgomaster admiring the bass bell of the new carillon, 1925

LOUGHBOROUGH: THE FOUNDRY CARILLON

a town by the harmony of a carillon, which thus both adds to the town's renown and also increases its business."

Old records of Ath, Belgium, give popular votes upon many details of carillon administration. Items in the accounts of Mechlin in 1682 show that a quarter cask of Rhine wine, and red ribbons for the clappers and other accompaniments were bought for the fêtes which took place when the 33 bells of Notre Dame were christened. A list is also given of the god-fathers and god-mothers, together with the elaborate names they bestowed on each bell. These bells were seized by the French in 1798 and were sent "pour augmenter la pâte des canons de Creuzot."

When the drum of the new carillon of Bruges was to be installed in 1746, the people themselves drew it through the streets to the belfry, and the second of February, when it first played, was made a general holiday.

John V of Portugal visited the Netherlands about 1730 and was so delighted with carillon music that he determined to have a set of bells for his sumptuous palace then building at Mafra. The price having been ascertained, it

was guardedly suggested by his treasurer that the cost was great. This implied criticism is said to have so offended the self-esteem of the monarch that he replied:

"Nâo suppunha que fosse tâo barato; quero dois!"—"I did not think it would be so cheap; I wish two!" and these he got, for two carillons, one of 46 bells in the north tower and one of 47 bells in the south tower, each played by clavier and clockwork are still in use at Mafra.

CHAPTER VII

"Ik verhef myn toon in 't zingen
Aen den Aemstel en het Y,
Op den geest van Hemony." VONDEL.

TWO brothers attract our attention as picturesque figures in the Netherlands in the golden age of carillon making. Their genius and skill have made the name of Hemony particularly distinguished in the art. Of Frans, the elder, Vondel, the great Netherlandish poet, expressed his admiration in verse, singing "of one who so skilfully founds his bells that their notes charm our ear and make us wish to dance a bell-dance on the airy tower-galleries." Of Pieter, the younger brother, we know through correspondence lately discovered and through his other writings, that he was one of the active spirits of his day, warm in friendship and keen in controversy.

The Hemonys were natives of Lorraine, but early established themselves at Zutfen. While of moderate education, they were excellent craftsmen, producing bells of great beauty of

form and decoration. Above all these brothers possessed a marvellous faculty for tuning bells. The correspondence of Pieter shows that they were also men of great business acumen and that the product of their foundries was sought throughout their own and other countries. It is their bells that remain predominant in the towers of the Low Countries to-day. Frans Hemony lived from 1609 to 1667 and Pieter from 1619 to 1680. Incidentally it may be of interest to recall that at this time Guarnerius and Stradivarius, of violin fame, were active in Italy. But particularly is it of importance to notice the contemporaries of the Hemonys in the Netherlands. Such consideration will indicate that the carillon was the manifestation in music of the spirit of a race which at the same time was showing great genius in many other directions. Rembrandt, Vermeer, Rubens, van Dyck, Frans Hals, and Pieter de Hooch all lived at this period. Likewise Lieven de Key, the master builder, and Visscher, the famous engraver, and Vondel, the dramatist and poet. Tromp and de Ruyter were winning their naval victories, and Grotius was writing his great works on international law.

The brothers Hemony made their first carillon in 1645 for the Winehouse tower at Zutfen, and it was so satisfactory that the city authorities issued the following testimonial:

"We, the Burgomaster, Schepens, and Councillors of the city of Zutfen, hereby certify, witness, and declare for the honest truth: that as an Ornament to the city as well as for the Benefit of the citizens we have deemed it proper and useful to have a carillon made for the Winehouse tower, standing on the market square, for which purpose presented themselves the Worthy and Skilful Master Founders Frans and Pieter Hemony, brothers, * * * to whom we let the contract for the same; the largest bell, which is used for striking the hour, weighing more than four thousand pounds, and the other bells, to the number of 26, in proportion. Which hour and playing bells by impartial Masters, invited thereto by us, have been declared to be not only good, but surpassing in tone and resonance all other carillons in the vicinity, so that we are well pleased therewith and herewith thank the aforesaid Masters for their work in casting and furnishing the said bells."

The reputation of the Hemonys spread rapidly and many towns bought carillons of them. In 1654 Frans removed to Amsterdam, where he was received with great consideration. The regents, knowing his honesty and talent, assigned to him without cost a building site for a

foundry on the Keizersgracht. At the same time they intrusted him with the making of carillons for five towers.

After his brother's death, Pieter Hemony, who had moved to Amsterdam in 1664, conducted the foundry alone. Of this brother we know much from his correspondence with his friend de Loose, prior of the Benedictine Abbey of Eename near Aalst in Belgium. We find Hemony writing to the abbot with reference to making a carillon for Cambrai, that he is not well enough to follow longer his vocation; he has, however, three carillons made in advance, of which one is like that he has furnished Eename but with a half-tone extra, that is to say, one more bell; it has 28 bells; the price is 1400 ducatons. He adds: "The other two are greater; one has 32 bells, weighs 6150 pounds, price 2000 ducatons; the other also 32 bells, but weighs 8350 pounds; price 2520 ducatons. To reach me it suffices to place upon the letter: To Pieter Hemony, City Founder of Bells and of Cannons, Amsterdam." One of these carillons was subsequently sold to Mechlin. The following years he writes:

ANDOVER: THE MEMORIAL SINGING TOWER

Schiedam: The Bell Tower

1677. "After the bells now making have been tuned and shipped, I am resolved to dismiss my workmen and live in repose * * * having worked 44 years at founding with my own hands."

1678. "I do not hope to regain my health, but that gives me no sorrow for I am resigned to the goodness of God. I know that one must die sooner or later. I desire no other thing now but to pass the rest of my days in tranquillity and in being able to render service to my friends, among whom Your Reverence holds the first place."

The contrasts in the character of Pieter Hemony are reflected in the nature of his work. He was profoundly religious, having a chapel in his house, where he heard mass every day; and, as is shown by his booklet on the uselessness of C sharp and D sharp in the bass of carillons, a good fighter for his musical opinions. While he was making carillons at Amsterdam, he was at the same time casting cannons at Zutfen. Thus while Louis XIV was warring against the Low Countries, this master founder was busy forging mighty engines of destruction to gain victories and gigantic instruments of music to celebrate them.

During 35 years the Hemonys made scores of carillons, the total value of which van der

Straeten says was surely more than three millions of francs, an enormous sum for the time. In a letter of 1677 or 1678 to Dr. Boot of Utrecht, Pieter Hemony says:

"I understand that you are curious to know how many carillons we have made and where. I therefore send you a specified statement thereof, marked in the margin with the letters F—P, that is, Frans and Pieter, the two letters before an entry indicating that both of us together worked on the carillon and a single letter showing that only one of us worked on it."

Then follows a list of 47 carillons aggregating 790,000 pounds; and though several known to have been made by the Hemonys are omitted, the list indicates that the figures mentioned by van der Straeten must include the value not only of the bells but of the drums and the rest of the mechanism connected with the bells.

A large majority of the bells of Holland are of the manufacture of the Hemonys; in Belgium, most of the present bells of Mechlin and of Antwerp are by them; while outside the Netherlands they supplied carillons to Stockholm, Hamburg, Mainz, and Darmstadt.

Another name greatly honoured in carillon making is that of van den Gheyn. At the mid-

dle of the sixteenth century, Willem, born in Holland, conducted a foundry at Mechlin, and already then for a hundred years van den Gheyns had been bell makers. Later we find the names of Jan, Pieter, another Pieter, and another Jan, and still later, Andreas. The family has successively carried on work at Mechlin (1566-1629), St. Trond and Tirlemont (1629-1790), and Louvain (1790-1914), Felix van Aerschodt being the present representative of the famous family of founders. Dr. G. van Doorslaer, Mechlin, has published an interesting sketch of the van den Gheyns. From their foundry came the bells of Nymegen, Nykerk, Louvain (S. Gertrude's), and Schiedam, and most of the bells of the nineteenth century come from the workshop of the van Aerschodts. Many carillons have been increased by them and they have furnished complete carillons to Ypres, Courtrai, and Cattistock in England.

Dumery (or du Mery) is a name also famous in carillon founding and one that appears on many bells. The head of the family Joris (or Georges) was born at Antwerp in 1699 and his work was continued by his sons, Willem and Jacob, the latter dying at Bruges in 1836. The

greatest Dumery carillon is that in the belfry of Bruges, made in 1743.

A family early celebrated for bell making, is that of Waghevens. The first of that name was Hendrik (or Henri) who in 1462 was a bell founder, probably at Mechlin. His sons, Simon, Pierre, and Georges, succeeded him. Following them, Jacob, Médard, Cornelis, and Jan were founders, and in the next generation was another Médard. No large set of their making now exists, but single bells by them are found at Mechlin, Tournai and several other towns. Dr. van Doorslaer's "Les Waghevens" is a classic in bell literature.

Yet another skilled carillon founder is Melchior de Haze. An admirer described him in verse as "skilled in all arts, but especially to be honoured for having known how to make life a joy by means of his carillons." Born about 1630 at Antwerp, he saw the work of the Hemonys and was one of their successors, surviving the younger brother by a score of years. His best bells are at the Hague.

J. Petit with his son Alexis, carried on a bell making establishment, which had already existed for a century, at Someren in the latter part

of the eighteenth century. The foundry was moved to Aarle-Rixtel by his grandson, Hendrik Petit, and he had as his successor his nephew, Hendrik Fritsen. The firm now bears the name of Petit and Fritsen.

Many other names are associated with carillon making, among them that of Mammes (or Mammertus) Fremy of Amsterdam, a nephew and pupil of the Hemonys, who in 1687 made the bells at Leeuwarden. Of him Pieter Hemony wrote to his friend the prior in 1677, "He is now able to found such bells as Your Reverence desires; I hope in time he will learn also to tune well; as for me, I can now only direct the work and do tuning." Other founders were G. Witlockx of Antwerp, who in 1715 made a noted carillon for Ath (burned in 1817); Noorden and de Grave, pupils of the Hemonys, makers of the carillon of the Abbey, Middelburg, and of S. Peter's (destroyed in 1914) Louvain; and J. N. Derk of Hoorn, who in 1757 made a carillon for S. Petersburg. The best and practically the only makers of carillons of the first order at the present time are John Taylor and Company, Loughborough, England, and Gillett and Johnston, Croydon, England.

Of continental founders Bollée et fils, Le Mans, France, seem the best. Michiels, Doornyk, and van Aerschodt, and Michaux, Leuven, are Belgian founders.

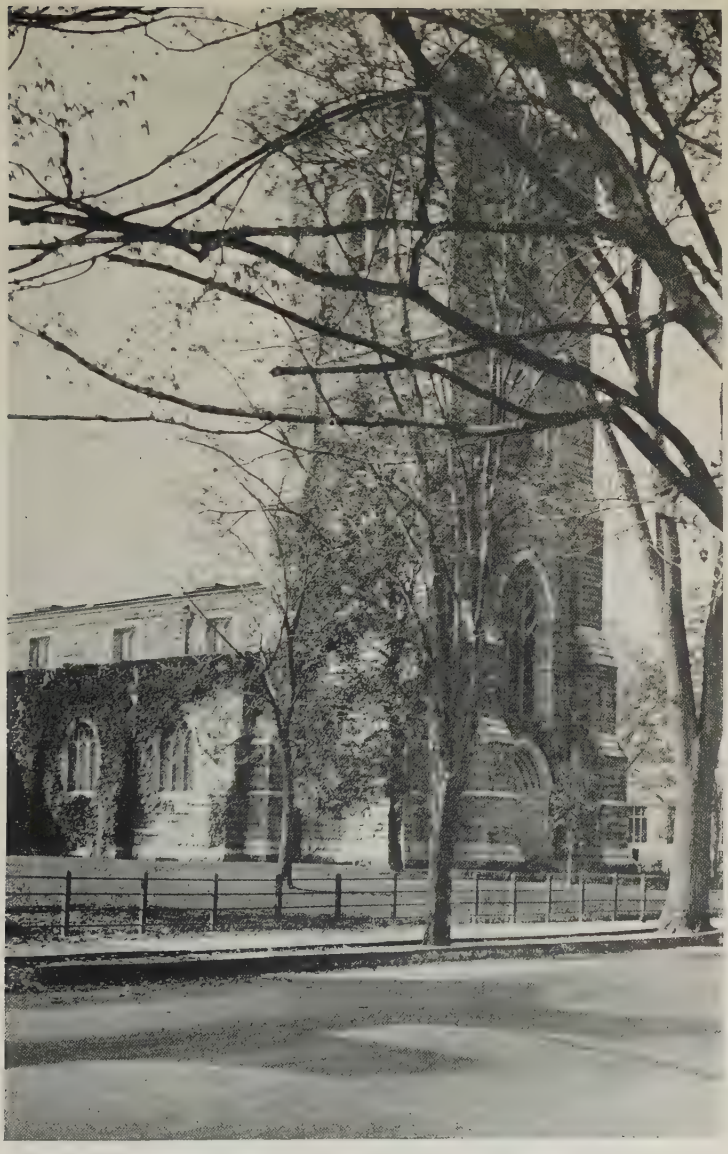
CHAPTER VIII

"Quirinus geeft het woord van Ja
Kan 't beter voor ons dan niet besta?"
DIRCK SCHOLL.

IN 1682 Mammertus Fremy engaged to deliver 27 bells to the Hague. But he failed to make performance and a new contract was made with Melchior de Haze, who in 1686 agreed to make for the Hague a carillon equal to the best in Amsterdam. When the bells were delivered, certain experts held that they did not conform to the contract and Quiryn van Blankenburgh, who figured in the controversy about the bass bells at Gouda, made a report commenting separately upon nearly every one of the bells. His criticism exhausted the vocabulary of deficiency. The bells of the first octave were disagreeable in sound and were in discord with each other; the next few bells were wavy but might do; the C next above was false and dull; the C sharp was shrill and dead; the D and D sharp were dull; the E was sharp; and beyond

this came a bell "no more musical than a druggist's mortar"; the bells of the next octave were fair in comparison with the others. He says of the following A: "Dull. In travelling through Leiden, I noticed that the dock-master's bell at the boat landing at the Hague gate was very clear and of the same tone as this A and therefore, might well be exchanged for it." To only one of the smallest bells does he give praise, describing it as "een zeer mooi en helder klokje." But in spite of all this criticism, the bells were accepted and are heard to-day at the Hague.

When Brussels decided to get a new carillon in 1714, the magistrates were willing to buy one made by van Noorden and de Grave. G. Witlockx protested, saying in his petition to the council, that he had had great experience and was able to make bells of which Europe did not possess the like; that Holland even had bought of him; that he was employing 25 workmen and the country should be interested in protecting the arts practised therein; and he appealed to the king that a foreign maker should not be preferred to him. Nevertheless his plea for protection to home industries did not get him the contract.



MORRISTOWN: S. PETER'S CARILLON TOWER

EDAM: THE BELL TOWER

Witlockx was, however, more successful in an encounter with Ath. This town had had a carillon since 1520, and the council, desiring to give it "un cachet plus musical encore," determined in 1715 to purchase a new one. When Witlockx delivered the bells, a controversy arose as to whether they formed the "concert irreprochable" he had promised. A committee of experts from Liége, Lille, Cambrai, Mons, Hal, and Aalst was called in and gave its decision against the town. Apparently the council was still obdurate, for on January 8, 1718, the sovereign council of the Empire commanded it to pay Witlockx the price fixed by the contract.

Of the Middelburg clock and carillon, the latter bought in 1714, we have a very full account in the pamphlet of F. A. Hoefer. The costs are calculated to have been:

Rebuilding the tower	78,037	florins
The bells	49,322	"
The clockwork	4,728	"
The playing mechanism	26,731	"
Total	158,818	"

Danzig was not satisfied with the bells it had bought of Derk in 1737 and sent 18 of them

back to Hoorn. The carillonneur who accompanied them had pitch pipes giving the notes of the bells left at home. By filing, cutting, and recasting, the 18 were made satisfactory in tone, and after signing a certificate to that effect he took back the bells to Danzig. This carillon was considered the finest in Germany until its destruction by fire in 1911.

Perhaps the most interesting contract because of its exacting specifications was one from which the following is quoted:

"This day, the 19th June 1751, have met together the burgomasters and knights of Oudenaarde of the first part, and Jean Baptiste Joseph Barbieux, son of François, and François Bernard Joseph Flincon, son of Simon, master bell founders living in the town of Tournai of the second part:

"And this Witnesseth: That the said master founders engage to found a new carillon of which all the bells shall be altogether and each in itself sonorous, harmonious, melodious, true, solid, good, beautiful, and well finished, and respectively in relation the one to the other, well proportioned, and of a proper and agreeable accord as determined by the best taste and rules of music."

The contract called for 35 bells fitted and adjusted to the clockwork; also for a drum and 2000 new pins; also for a new keyboard. The largest of the bells was to weigh 1500 pounds

and the entire carillon about 6000 pounds. But the bells did not conform to the rigorous conditions, and the carillon was rejected.

It is interesting to compare these Belgian specifications of 1751 with some of the present day, shown here much condensed and approximately as contained in a recent English contract.

Specification for a carillon of forty-four bells.
International Pitch C = 517.3.

§ I—Tuning. Cast of the purest metal and of the best and most musical tone, each bell in tune in itself, in its own harmonics, and the whole scale perfectly in tune, to equal temperament.

§ II—Size and Weight. Diameters and weights of bells in the scale proportioned most carefully to diameter and weight of largest bell.

§ III—Fittings. Requisite fittings, i.e., headstocks, clappers, ironwork, etc., for securing the bells, suspended from special springs to allow free vibration and full tonal effect.

§ IV—Keyboard. Keyboard and transmission bars, cranks, and requisite connections between bells and keyboard of latest improved make and design; wires of phosphor bronze.

§ V—Framework. Steel framework strong and massive; built up from main girders fixed independent of the floor.

§ VI—Clock and Drum. (Provides for striking clock and automatic playing mechanism).

§ VII—Practise Keyboard. (Provides for practise keyboard, with adjustable tension keys and sounding bars giving all notes of the carillon scale).

§ VIII—Inspection. Before acceptance by purchaser the carillon to be set up by makers and certified by competent carillon authority, selected by purchaser, as mechanically satisfactory and in perfect tune; services and expenses of such authority paid for by purchaser.

§ IX—Packing and Delivery. Bells, fittings, framework, etc., packed securely for shipment; delivered on (date) f.o.b. at English port (or other designated point).

§ X—Installation. (Provides for installation costs).

§ XI—First Recital. (Provides for recital after installation at cost of makers).

The cost of bell-metal, now fluctuating, was until 1914 about as it was in the Netherlands in the seventeenth and eighteenth centuries. In the time of the Hemonys, a tuned bell sold for from 30 to 40 cents a pound, the metal itself costing from 15 to 20 cents a pound. Notwithstanding Longfellow's "heart of iron" and Poe's "golden molten bells" and the "silver bells" of many poets, the only metals used in founding bells of the most perfect timbre are copper and tin. The addition of gold, silver, antimony, bismuth, or any other metal impairs the quality of tone. The proportion of tin used is from 21 per cent. to 25 per cent.

John Taylor and Company of Loughborough, England, wrote me June, 1914:

"The present price of bells averages about 1s. 3d. per pound net, tuned and finished at our works, exclusive of packing. This is for all bells of 200 pounds weight and heavier; for bells of less than 200 pounds, the cost is 3d. per pound more, i.e., at the present time about 1s. 6d. per pound.

	£	s.	d.
"Thus the cost of a carillon of 42 bells with largest of 9,260 pounds weight, (4,200 kilos.) and total weight about 47,000 pounds, all cast of the purest metal, of the best tone and in perfect tune, with true harmonics (45,600 at 1s. 3d. and 1,400 at 1s. 6d.) would be about	2,955	0	0
"The cost of the requisite clappers, fittings, clavier (keyboard) and all necessary connections for the 42 bells, also framework, of our best make throughout, fitted here, complete, ready for fixing, and marked to take to pieces, would be about	700	0	0
"Automatic carillon machine, including drum, hammers, wires, and springs, the whole fitted up complete	810	0	0
"Total	4,465	0	0"

The Hemonys, the van den Gheyns and the Dumerys were the great founders of former

times. Hemony's bells, generally speaking are the best; they are bright, clear, and true—epic in character. Van den Gheyn's bells are similar. Dumery's are velvety, soft, and true—elegiac in character.

Bells neither improve nor retrograde unless cracks develop. While modern music accepts certain combinations as chords not allowed by earlier musicians, nevertheless the modern ear seems more sensitive and exacting as to correctness of pitch. Carillons to-day by the best modern makers are even more perfect than those of former times.

In broad terms the pitch, or note, of bells is determined by diameter. Their timbre, or quality of sound, is affected by their general shape, the thickness of their various parts, together with the alloy of which they are made. Their volume, or possible loudness of sound, depends chiefly upon their size and weight. The pitch can be lowered by lengthening the bottom diameter, and raised by shortening such diameter, just as lengthening or shortening a violin string, the stress being the same, lowers or raises its pitch. Change of diameter can be made, but of course within very moderate limits, by filing

or turning off the inside at the bottom swell, thus lengthening the inside diameter, or by cutting off a slight portion of the rim, thus shortening the diameter. Pitch in bells of the same alloy, shape and proportions varies inversely as the diameter. Diameter alone does not determine the pitch, but shape and proportions are equally important. Grove's Dictionary of Music, Volume V, new edition, pp. 614-615, in an article by William Wooding Starmer, of Tunbridge Wells, England, whose lectures and addresses on carillon music have already been referred to, treats this subject at length.

In this connection, a thesis entitled "Experimenteel onderzoek van klokken van F. Hemony," which gained for Mr. A. Vas Nunes the degree of doctor at the University of Amsterdam, deserves consideration. In his investigation, he listened to the bells of the Zuider Kerk at Amsterdam with special reference to the overtones which determine the timbre, as was shown half a century ago by Helmholz. Harmonics or overtones are defined as attendant or secondary tones. They serve to modify the timbre, and so give any particular instrument its distinctive qualities. Further discussion of har-

monics and related matters will be found in Chapter XXI.

As we consider the science of tuning we are inevitably led to agree with Edmond van der Straeten, the Belgian author and musician already mentioned in Chapter II, who declares that: "A good bell is not made by chance but is the result of a wise combination of qualities and thought, and a fine carillon is as precious as a violin by Stradivarius."

Notwithstanding the earnest hope, publicly expressed through ten years past by me in books and lectures, no bell-founder in Canada or the United States has yet undertaken to make a carillon.

It is true that to make a carillon requires fine craftsmanship, high technical founding skill, much knowledge of music, and a considerable investment in special tuning machinery. But the field in the United States and Canada is wide. The tariff, no matter how high, will not prevent those who desire to secure the best musical instrument in carillon form from buying of the best makers, wherever found. This seems to be proved by the fact that the movement in the United States and Canada to obtain perfectly at-

tuned bells for memorial purposes has resulted in the purchase and installation within three or four years of nearly or quite a score of English carillons. Also of collateral interest is the fact that foreign bells for Gloucester, Massachusetts; for Philadelphia, for Chicago, for the Perkins Institute for the Blind, near Boston, and elsewhere, have come into the United States free of tariff duties, apparently on the ground that such bells, being superior in tuning to those to be got here, were educatory and thus contributed to the public welfare.

Men of new lands, who served across sea and came to know carillon music, and others who see the desirability of a satisfactory community development, are advocates of the widest use of this majestic instrument. In America the memorial idea has had fine expression in a poem by Frederic Cardoze, one stanza of which is:

> That we may not forget the lives they gave
> Let deep bells sing the anthems of the brave,
> Let carillons now color Heaven's fleece
> With vibrant tone, like some old masterpiece
> In noble wind-swept belfries, rising high
> Up toward the blue and silver of the sky,
> Aloud, let every Singing Tower rejoice,
> As can no shaft of stone denied a voice!

CHAPTER IX

"Die wahre Musik ist allein für's Ohr."
GOETHE.

A PECULIAR charm of carillon music is due to the invisibility of the player. The element of mystery is in the notes that float down from the tower and while we know that there is a performer, his movements do not distract us from completely giving ourselves up to the enjoyment of the sounds. To Stevenson, we have seen, perception of the charm came as he floated on an inland river; to another voyager it was as he sailed at evening on the North Sea: "It was when cruising in a fishing boat off the coast that I first heard the keyboard carillon and guessed that a living artist and not a mere mechanical contrivance was making music (which indeed seemed the moonlight, made audible) in his far-off unseen tower beyond the darkling sea levels and the white glimmering fog-drifts."

Carillons have a peculiar association with the

water, for not only do many of them constantly sound over it, but the Dutch and the Flemish are by nature oversea traders. The carillonneur, too, climbing his tower in fair weather and foul, affected by neither rain, sun, nor wind, is not unlike the captain on his bridge. And again, the view from the tower over the flat Netherlandish countryside has much to remind one of ocean reaches. Not a few travellers must have felt this similarity, for the Dutch landscape has the same glistening reposeful beauty as has the sea in calm sunny weather. De Amicis describes such a scene:

"From the top of the tower (S. Lawrence's), the whole of Rotterdam can be seen at a glance, with all its little sharp red roofs, its broad canals, its ships scattered among houses, and all about the city a vast green plain, intersected by canals bordered by trees, sprinkled with windmills and villages hidden in masses of verdure, showing only the tops of their steeples. When I was there, the sky was clear, and I could see the waters of the Meuse shining from the neighbourhood of Bois-le-Duc, nearly to its mouth; the steeples of Dordrecht, Leiden, Delft, the Hague, and Gouda were visible, but neither far nor near was there a hill, a rising ground, a swell to interrupt the straight and rigid line of the horizon. It was like a green and motionless sea, where the steeples represented masts of ships at anchor. The eye roamed over that immense space with a sense of repose, and

I felt, for the first time, that indefinable sentiment inspired by the Dutch landscape, which is neither pleasure, nor sadness, nor ennui, but a mixture of all three, and which holds one for a long time silent and motionless.

"Suddenly I was startled by the sound of strange music from I knew not where. It was a carillon of bells ringing a lively air, the silvery notes now falling slowly one by one, and now coming in groups, in strange flourishes, in trills, in sonorous chords, a quaint dancing strain, somewhat primitive, like the many-colored city, on which its notes hovered like a flock of wild birds, or like the city's natural voice, an echo of the antique life of her people, recalling the sea, the solitudes, the huts, and making one smile and sigh at the same moment. This aërial concert is repeated every hour of the day and night, in all the steeples of Holland, the tunes being national airs, or from German or Italian operas. Thus in Holland the passing hour sings, as if to distract the mind from sad thoughts of flying time, and its song is of country, faith, and love, floating in harmony above the sordid noises of the earth."

If the carillon is the outcome and the expression of Dutch character, it has certainly also had its effect in moulding that character, so open alike to the solemnity and to the happiness of life. A graduate of Delft, now in a foreign land, writes of his "many memories of enchanting music heard unexpectedly in the stillness of a winter night. Many a night," he says, "my friend and I on our walks through the quiet

snow-covered city have stood still and listened and had our whole trend of thought changed and lifted by this wonderful music."

What is the character of this music, which, even when played by mechanism, so often delights the listener? The tunes for the most part are national folk songs, hymns, and often classical themes. In some instances original compositions especially written for bells are played. With few exceptions the selections are of real worth, and as the compass of the carillon is rarely less than three octaves, chromatic always except sometimes at the extreme bass, there is little mutilation of the music.

Automatic play occurs, mostly on the lighter bells, from four to eight times each hour (for sometimes the quarters are divided). This eighth hour play, when it occurs, consists of a flourish of not over two bars. The tunes at the quarter before and after the hour are comparatively short and of about fifteen seconds in length, about four times as long as those at the eighth. The half-hour play is approximately four times as long as that of the quarters. After it are strokes, telling the hour to come, on a bell of higher pitch than that used at the hour itself.

The play before the hour is about twice as long as that before the half-hour.

At Schiedam recently the hour tune was selected from Mozart's "Magic Flute" and the half-hour tune was Mendelssohn's "Spring Song." In Flanders "Ons Vaderland" and "Artevelde" are favourites. At Bruges, 1914, played at the quarters, were three tunes by Benoit, and "Het Liedje van den Smid" by Andelhof. At Oudenaarde, there was played at the annual archery contest of the Society of St. George, "The March of the Oath of the Archers" and "The Song of the Oath of the Bowmen of St. George." And once while the railway train paused level with the house tops at the Beurs station as we passed through Rotterdam, I heard, from the tower of S. Lawrence, "The Taking of Brielle," and at another time while we stopped at Gouda, at just ten o'clock, the distant notes of "Wilhelmus van Nassouwe" reached us from the Grootekerk. When Middelburg was last visited "Lange Jan" enchanted us each hour with Mendelssohn's "Wedding March."

These are illustrative of the music commonly heard to-day. Of earlier tunes we fortunately

also have records. Theodore de Sany, carillonneur of Brussels published in 1648 a list, mostly hymn tunes, that he set for periodic play on his carillon and that others also used. This list is indicative of the popular taste and of the importance given the automatic play in those days. For the season of Advent there was a special tune for the hour and another for the half-hour. For Christmas there were five special tunes, for Mardi Gras three, for Lent four, for the Assumption (a great feast in Belgium even to-day) six, for the month of May three, for S. Michael's Day two, for S. John's Day one, for Martyr's Day two. S. Michael is Brussels' patron saint, while the two days last mentioned were special festivals there. All three May songs were entitled "The Joyful May," while at least one of the Christmas tunes was a carol of which the Latin and Netherlandish words were familiar. Besides these tunes, de Sany gives a list of thirteen French, Italian, and Spanish pieces for ferial use, two of which, for instance, were always played after the death of a Duke or Duchess of Brabant. Gregoir and van der Straeten give the music of some of these. If the bellmaster attended to making the many changes

which this large repertory seems to imply, he must have been extremely busy and energetic.

There is an element in carillon music to which, so far as I know, attention has never heretofore been given. That element is the variation in expression which results from the influence that air currents, always present more or less in the open, have in curving and deflecting sound waves. By thus apparently varying the volume of the tones, nature conspires with man to make the effect of automatic play pleasing. But it is not to be forgotten that the pleasant effect of automatic play is greatly dependent upon the satisfactory arrangement of the music and upon a listening place where the melodies are not confused by town environments.

The automatic music is in two, three, or more parts. Just as in clavier playing, it is the smaller bells which are chiefly used, and so the disturbing volume of sound characteristic of chimes, if heard near by, is avoided. The melody is frequently played in octaves, the bass being strong in its progression and suggestive of the harmony. Chords are in extended positions; minor chords and chords of the diminished seventh are particularly effective.

HAARLEM: THE GREAT CHURCH FROM THE SPAARNE

LOUGHBOROUGH: THE CARILLON FRAME
MODERN CONSTRUCTION

The drum, which makes the hammers strike, at Mechlin contains 180 longitudinal rows of holes, is of gun-metal, five feet three inches in diameter, and was made in 1733-34. In these holes are placed the screw pins by the arrangement of which different tunes are set. Tunes are set several times a year in most towns (for Easter and for S. Bavon's Day in October at Mechlin, where it takes about four days to make the change). A part of the equipment of the automatic playwork is a note-gauge or rule which fits on the barrel. Each division on this rule comes opposite an encircling row of holes, and each division is marked with the bell-note which a pin or stud set in this row will cause to sound. By the use of the rule the carillonneur knows exactly where to insert pins to produce a particular tune. There are a dozen or more different forms of pins, the difference being in the offset, and the use of these varieties makes it possible to have a hammer strike its bell at any one or even two of eight points in a measure.

An English firm has recently invented a machine which keeps the hammers normally raised and ready to strike, and leaves for the pins only the very slight duty of releasing them, which is

accomplished by a trigger device. This makes the work of the drum not only light but always virtually the same whether the stroke be on a large bell or small and whether the notes in a measure be many or few. Constancy of speed in the revolution of the drum, long aimed at by various governing mechanisms, is now possible. A delicate trigger release permits the use of small and accurate interchangeable cylinders, and by slipping into place a duplicate cylinder, upon which new tunes are already set, a change can be made in a few minutes. Changes of carillon tunes may so take place not once or twice a year but as frequently as may be desired. Indeed, there could be many of these cylinders ready, their use resembling that of cylinders in a phonograph. This trigger device is not applicable to clavier play, for it, like the unsuccessful pneumatic and electrical appliances, would deprive the carillonneur of the opportunity of putting any expression into his playing. The Belgian carillons, many of which are now so perfect in the matter of mechanism for clavier play, have none of them yet been equipped with this English improvement for drum play.

The 180 longitudinal rows of holes at Mech-

lin correspond to the 180 measures played by clockwork each hour, while the 134 encircling rows correspond to the 134 hammers which are arranged to strike the 45 bells, some of these being equipped with as many as five hammers apiece. The 180 bars are played as follows:

Before the hour	108 bars
Before the half-hour	48 "
At the two other quarters, 8 bars each	16 "
At the four other eighths, 2 bars each	8 "
Total	180 "

Quite as indefatigable as S. Rombold's bells at Mechlin are those of many other towers. Yet what more graceful tribute is there than this which Lucas pays to one of the busiest: "One cannot say more for persistent chimes than this —at Middelburg it is no misfortune to wake in the night!"

The qualifications of a carillonneur are much the same as those for an organist, indeed many of the best players and composers for the carillon have been organists. Fischer, writing in 1738, says to play well requires "a musician with a good knowledge of music, good hands and

feet, and no gout." Notwithstanding these simple requirements, such playing seems not always to have kept its high standards for we find Gregoir deploring the decadence of the art and asking, "Where do you find to-day the carillonneur that is capable of playing variations, trills, arpeggios, and fugues?" Happily in our time a revival has come, and as the great competition of 1910 showed, there are many that can meet both past standards and present day requirements.

And this leads to the subject of music for clavier play. Mr. Prosper Verheyden of Antwerp has recently said:

"It is easy to explain the almost entire absence of music written specially for carillon playing, for carillons differ much among themselves. According to the wealth of the cities which had them founded, the number of their bells varies from 2½ to over 4 octaves, and their bass bell may be either large or small. In fact, the only music written for the carillon and played with complete success is the work of carillonneurs, and of very few carillonneurs at that. There is the series of preludes by Matthias van den Gheyn, the bell-master of Louvain in the eighteenth century; then there is the fine suite of preludes by Josef Denyn; and finally there is a sonata for the carillon by Gustaaf van Hoey, director of the School of Music at Mechlin, who was an amateur carillonneur at the time Adolf Denyn lavished

his treasures of music upon the few who listened in his day. One finds here and there compositions 'for the carillon,' but these usually show a complete ignorance of all the peculiarities of the instrument. Even Benoit's 'Beiaardlied' ('Carillon Song') is not really written to show to advantage a set of bells."

Mr. Starmer mentions also as composers for the carillon, Pothoff of Amsterdam in the eighteenth century and J. A. H. Wagenaar, senior, of Utrecht in the nineteenth century, who like van den Gheyn were both organists and carillonneurs.

The marked improvement of the carillon keyboard in 1925, as exemplified in the New York Park Avenue Church instrument (to be later described), has much widened the field of available carillon music. Discussion of this phase of the art, from the American point of view, will be found in Chapter XX.

Every musical instrument posesses a character of its own. To one who has heard it, this individuality is apparent in the carillon no less than in other instruments. To others, comparison may be of aid, but after all that can give only a faint idea of the carillon's character and charm. Perhaps the best conception will be ob-

tained by thinking of it as resembling an organ in majesty and a pianoforte in delicacy, but with harmonies aërial and unbounded. Like every other instrument it must be judged when in true pitch and mechanically perfect. Awakened by the hand of a master then, this tower music seems to come from the distant heavens with the silvery brilliancy of the higher notes borne upon the tide of the sonorous bass.

To find a good place to listen to this music is always of importance to the traveller. Such a place should be at a distance of at least 500 feet from the bells and should combine quiet and an unobstructed view of the louver windows or the lantern of the tower. At Antwerp such places are the courtyard of the Plantin Museum (not accessible in the evening) and the square in front of the Stadhuis (noisy in the daytime) ; at Ghent one should stand in S. Baafsstraat near the entrance to the curious miniature chapel at the north side of the cathedral, and at Ypres, at the farther end of the Vandenpeereboomplaats. At Bruges, there are several excellent places, the belfry so dominates the city. Among these are Zilverstraat near the corner of

Giststraat, and the Dyver. During evening concerts all traffic on this quay, as well as in the Groote Markt and the Burgplaats, is stopped. At Mechlin too, traffic is stopped in the Groote Markt. This square, the Straatje zonder Einde and the Melaan are the best places to listen there. Quiet places at Middelburg are the abbey inclosure and the garden of the Grand Hotel on the Lange Delft. At the Hague, the only secluded place is in the post office courtyard. At Haarlem, I suggest, the Warmoesstraat; at Delft, the canal bridges behind the Nieuwe Kerk; and at Utrecht, the garden behind the police offices near the Stadhuis. For one crossing the river at Nymegen on the old-time current ferry, there is a rare view of S. Stephen's, crowning the hill on which the city is built, and there, on the water, is pre-eminently the place from which to hear the bells.

In not a few of these towers the carillon has been played for a hundred years or more on the same day and at the same hour. There is a popular rhyme about the playing at Mechlin, which comes on three successive days. It runs like this:

Saturday for the country folk,
And Monday for the city,
Sunday for girls who charm the men
And make themselves so pretty.

Sunday concerts, whether intended as an aid to courting or not, are nearly universal in Belgium. Monday playing was specified in the rules governing the carillonneur of Mechlin as early as 1617, that being then the day of the town council meeting. The council now meets on another day, but tradition keeps the play on Monday noon except in the months when recitals are given Monday evening. As on Saturday at Mechlin, so in nearly every other town, a morning concert is given on the day of the market, which usually is held in the square upon which the tower looks down. Thus at Alkmaar the bells are played for the cheese market, at Amersfoort for the general market, at Amsterdam for the horse market, at Arnhem for the general market, and so on. And in most other towns the carillon is played by the carillonneur at a fixed hour on the market day.

Besides the times of the horse markets, the cheese markets, the butter markets, the egg markets, the grain markets, the cattle markets, the

fish markets, and the miscellaneous markets, when the carillon is played, there are the national holidays and the birthdays of the royal family when the bells join in the rejoicing. Also in all parts of Flanders and Holland special local days are celebrated, as at Brielle, Alkmaar, and Leiden. The week of the kermis in a town of the Low Countries usually calls for special carillon playing. At Antwerp, Ypres, and other Belgian cities, extra concerts are given during the week of the Feast of the Assumption and for other religious festivals. In Holland, in a way corresponding with this festive playing, is the annual month-long welcome of spring when "Meideuntjes" ("May Songs") are given, as at Middelburg, Gouda, and Utrecht. And most enjoyable of all are concerts in summer evenings at Mechlin, Antwerp, Bruges, Utrecht, and several other towns.

The keyboards are somewhat on the same principle as the manuals and pedals of the organ. The measurements given in the following description are those of the instrument at Mechlin. The manual keys are commonly of oak, round, and ¾″ in diameter, those in the upper row representing the black notes of the organ keyboard

and projecting 3½". Those of the lower row correspond to the white notes and project 6½". The vertical movement of the keys when struck is 2½". Pedal keys are from one to two and a half octaves in compass and are so connected that these lower bells can be played either by hand or by foot. The upper row of pedals projects 4" and the lower 8½". The pedal board is needed because large bells require more force to bring out their tones. Often the heavy bells giving the two lowest half tones are omitted to save cost. But the skilled musician will generally have no great difficulty under these conditions in arranging the bass part so as perhaps but slightly to detract from the composition; (a) by playing the phrase or section of the phrase an octave higher or, (b) by substituting a note of the same harmony which produces a proper grammatical progression.

Nevertheless this rearrangement sometimes ruins an intended effect of the composer besides making many pieces unplayable.

CHAPTER X

"Wie vint zich niet
Verplicht uw ryk vernuft te danken?"

Poot.

ONE of the earliest references to carillonneurs occurs in the records of Amsterdam where we find Stoffel Laurensz mentioned as such in 1555. As carillons became common, entries in the records of the town concerning the wages, allowances, and emoluments of carillonneurs are frequent. In Amsterdam, when carillons were bought for the City Hall and Exchange towers, they and whatever bells existed in the Jan Roon Gate were played by one van Neck, for which he received 527 florins a year; for playing in the Old Church and Mint towers, one Haverkamp had 500 florins; and for the South Church, Herring Packers', and Montelban's towers, one van Dort received 405 florins.

Pieter Pater was appointed to the office of carillonneur at the Hague about 1670, and an

admirer celebrated his elevation in a verse entitled "A High Office":

No place is there higher on land or on water;
No station is higher of council or town;
No higher position's the gift of the crown;
Than that which is held now by Heer Pieter Pater.
Next his, e'en those of his Highness seem small.
God bless thee, O Bell-Prince of our ancient tower!
For thousands feel daily the spell of thy power;
Next to Heaven thou art, in the Hague above all.

Of various kinds were the employment contracts, and quite curious is one which was recorded in the Registry (kept since 1303) of Oudenaarde. It reads in this wise:

"I, the undersigned Pieter Châtelet, excellent beiaardier, promise the guild of S. Jacob to play on the beiaard on S. Jacob's Day as long as I live, unless I am sick or out of town, for my burial costs.

Done the 26 July 1681.
By me P. Châtelet, 1681."

Dirck Scholl, who, as we saw in an earlier chapter, was a verse-maker himself, had verses written in honour of his musical gifts by Poot while he lived; and when he died, upon his tomb in the New Church at Delft was inscribed:

"Here lies Dirck Scholl, who for more than two and sixty years made the carillon in the Nieuwe Kerk to live," and *following* this there is mention of his work as an organist.

When Charles Burney came to Amsterdam in 1772, he found there a carillonneur of great fame whose playing he describes:

"At noon I attended M. Pothoff, who is not young and totally blind, to the tower of the Stad-huys or town house (now the Palace), of which he is carillonneur; he has had this employment many years, having been elected to it at the age of thirteen. He had very much astonished me on the organ after all I had heard in the rest of Europe; but in playing these bells his amazing dexterity raised my wonder much higher, for he executed with his two hands passages that would be very difficult to play with ten fingers; shakes, beats, swift divisions, triplets, and even arpeggios he has contrived to vanquish.

"He began with a Psalm tune, with which their high Mightinesses are chiefly delighted, and which they require at his hands whenever he performs, which is on Tuesdays and Fridays; he next played variations upon the Psalm tune with great fancy and even taste; when he had performed this task, he was so obliging as to play a quarter of an hour extempore in such a manner as he thought would be more agreeable to me than psalmody; and in this he succeeded so well that I cometimes forgot both the difficulty and the defects of the instrument; he never played in less than three parts, making the bass and the measures constantly with the

pedals. I never heard a greater variety of passages in so short a time; he produced effects by the pianos and fortes and the crescendo in the shake, both as to loudness and velocity, which I did not think possible upon an instrument that seemed to require little other merit than force, in the performer."

An even more famous carillonneur of the same period, whose compositions both for the carillon and for the organ are still in use, was Matthias van den Gheyn, son of Andreas van den Gheyn, the most distinguished founder of that name. In 1741, Matthias at the age of 20 became organist of S. Peter's, Louvain, and in 1745 the position of carillonneur became vacant. In the competition for the place that the magistrates ordered, he won a notable victory. Not only did he compose for the carillon, but "every Sunday," Fétis tells us, "he improvised for half an hour, and his charm was such that long before he commenced the Place St. Pierre and the adjacent streets were 'encombrées par la population.' "

The carillon of S. Rombold's at Mechlin, generally admitted to be the finest in Europe, was saved from destruction in 1792 by the diplomacy of Gérard Gommaire Haverals, the

carillonneur at the time. The revolutionary council had decreed that the Mechlin bells should be melted and made into cannon, when Haverals by his eloquence and cleverness persuaded the French authorities that one carillon should be preserved. Otherwise, he asked, how properly could be celebrated "la gloire de la république?" A few years later the reaction came, and he was given a sharp reprimand by the town council because of the republican songs he had played. His beloved bells though were safe, and so again he changed his tunes to suit changed times and endured patiently the municipal castigation. Happily his devotion and skill were so compelling that even political passions were subdued and he continued as carillonneur until he died in 1841, being on the verge of four score years, and having played the bells in S. Rombold's tower continuously since he was seventeen. Fétis, in his "Biographie universelle des musiciens," says of him:

"Haverals was a distinguished artist of his kind. A good harmonist, he executed on his bells very difficult compositions in three parts, sonatas, fantasies, and fugues. He also had a remarkable gift for improvising variations upon popular melodies."

Town records commonly mention the pay of carillonneurs, but their duties were very different, and as they are not exactly specified therein, the amount of pay is not of much value for comparison. Sometimes the carillonneur was also organist. Sometimes he did all the work of winding and oiling the clock and drum mechanism, and again he was paid extra for setting tunes. In early years, "two pairs of shoes," as at Tongres, "house rent" as at Amsterdam, or even eggs often formed a part of the wages.

At Utrecht in 1588 the carillonneur had 12 Dutch pounds, 10 shillings (75 florins) each half year, for which he was to play twice a week "for the recreation of the city" and to take care of the clock. He was further required to teach each year one or two pupils to play, for which purpose the city provided him with a little practising carillon. In other towns the carillonneur was required to instruct orphans in his art, as at Nivelles. Emile Fourdin describes the conditions there in 1587:

"At this epoch, the service of the carillon was already perfectly organised at Nivelles. This service was confided to a musician who had charge of striking and sounding the bells and of taking care of the clock of the belfry and that

GLOUCESTER

OUR LADY OF GOOD VOYAGE CARILLON TOWER

TORONTO: THE CARILLON TOWER

of the château; he was also required, as much as possible, to sing in the choir with the other singers.

"He received each year, for his services, the sum of 200 French pounds and six measures of wheat, besides the emoluments coming from dedications, marriages, burial services, anniversaries, and votive masses. He was forbidden to play immoral songs or improper airs; he was required to play hymns or ecclesiastical chants, proper to a divine service.

"One other condition was imposed upon the carillonneur, that was to initiate in his art some child from the orphan house, designated by the magistrate. The aldermen exhibited still more their love of the art: they established at this same house a carillon composed of seventeen little and greater bells, intended to provide for the musical instruction of the children, the future carillonneurs."

At Alkmaar in 1684 the pay was 500 guilders a year, very high for that time, but this carillonneur was evidently persuasive, for he asked for and got a new carillon of 35 bells. Many thousands, the records say, were present at the first concert in 1688. At Middelburg the published records cover the period from 1592 to 1879 and the carillonneur's pay ranges from 12 Dutch pounds (72 florins) in the first year mentioned to 350 florins in the last, with varying duties.

The stipends for carillonneurs have deservedly been considerably increased since the Great War. The ease of playing now, by use

of the most modern keyboard, allows an organist to act as carillonneur without injury to his organ work. For special play at marriages and on other occasions the carillonneur at Mechlin receives generous fees. His required duty is solely to play the carillon at specified times. The tunes on the drum there are set by advanced pupils of the School of Free Carillon Instruction, later to be described. Of the playing ability of some of the present-day carillonneurs in Belgium and Holland I shall speak in the next chapter, but before coming to that I wish to say a few words of their character and kindness to those who show an active interest in the singing tower art.

It seems a frequent occurrence for carillon playing, like bell founding, to run in a family. I recall the Lorets of Dendermonde who played for a century and a half, the three generations of Textors of Schiedam who have at least 125 years to their credit, the Nauwelaerts of Lier with 100 years, the Denyns, father and son, of Mechlin, the Veeres, father and son, of Turnhout, the Wagenaars of Utrecht, and several others. The family tradition has made such men particularly proud of their art. Had it not been

for the interest and courtesy of these and many other carillonneurs throughout the greater Netherlands, this book would never have been written.

Who does not recall with delight some week among charming châteaux of the Loire or think often of a tour when the radiance of the stained glass of centuries past revealed itself? Who forgets his first wanderings among the Gothic cathedrals of France or fails to remember the fortnight when mediæval times lived for him again in Italian hill towns?

Above the noise of a crowded street at the Hague one summer noon I heard the carillon of the Great Church tower. Bruges and Middelburg and Veere had just been visited. They differed much, yet some common note seemed to unite all three and the Hague. How was it to be defined? In this reflective mood, again my ear caught the sound of the bells. They answered the question. It was the tower melodies which united these places, individual as they were in other respects. Then came the thought: Why should one not see the many carillons of the Low Countries, each in its own historic place, and write them down for foreign wan-

derers? Why not a new kind of tour, which, by motor or on foot, by bicycle or by boat, by road or canal or railway, would show charms heretofore unknown to old lovers of these lands and tell new travellers things not catalogued in any book?

When we first became interested in studying carillon music, we applied to the "Centraal Bureau voor Vreemdelingenverkeer" at the Hague. Under the shelter of that imposing name is found an admirable organisation maintained by the railways of the Netherlands. Gratuitously it solves difficulties for the traveller, arranges his journeys, and answers his inquiries. Information about carillons, however, had never before been sought and little was forthcoming. Thereupon we set forth to find the carillonneur at the Hague; courteously he gave us suggestions and advised us to consult the bell-master at Gouda. So we betook ourselves to Gouda and sought out the carillonneur Mr. G. van Zuylen. A friend of his, he told us, had been studying about town clocks at the public library and the week before had come upon considerable information about carillons in some old volumes. By the best of good fortune it turned out that we were at

Gouda on one of the two days of each week when the library was open.

Outside it was a deluge of rain, with a black sky. Within the library we were dry, it is true, but there were no lights. Just at closing time the book of most importance to us was discovered. We made good use of the minutes left and with a fair list of carillon towns safely recorded in our exploration notebook we went back to the Hague. That very night the most convenient of messengers, the postcard with paid reply, entered actively into our service and was dispatched to "Den Heer Klokkenist" of the principal Dutch and Flemish towns. That honourable title was sufficient without any personal name.

By noon the next day replies began to come in. The long time old "portier" at the Hotel Ouden Doelen, so affectionately regarded by many a traveller, was immensely interested in this postcard campaign. Patriotically he had corrected and improved the Dutch before the cards went out. A morning or two later as he held up a dozen answers to his ear, as if listening to their message, he greeted me with: "Hush, I hear carillons ringing all through the land."

With the answers came many special invitations. Once we were asked to take coffee at the house of a carillonneur after the morning concert, and several times a bell-master volunteered (if the burgomaster gave permission) to play at some other time than the regular hour, if it would convenience us.

One of the early trips made was to Brielle, where Mr. Borstlap, electrician by vocation and carillonneur by avocation, had obtained at his own suggestion special permission to play for us. He and his daughter were waiting to welcome us when our boat arrived. To hear the carillon at an unwonted hour so startled the inhabitants that the local newspaper the following day gave an account of our visit. Both going to and returning from this historic town, we passed through Vlaardingen, which happened that day to be celebrating the centenary of the departure of the French (as did all the towns in the Kingdom at different times during 1913 and 1914), and the harbour was crowded to capacity by the great fleet come home for the occasion. From the masts flew pennants and flags; everywhere the Dutch colours and the royal orange were in evidence.

Not content with hearing one carillon, we went also to Schiedam and Delft that day. At Schiedam, Mr. Textor, whose father and grandfather have preceded him as town bell-masters, received us with great consideration. We went with him to the Old Church and up the stone stairway with whitewashed walls into the tower room, where all the machinery was polished like a mirror. A board fastened with a padlock was inserted between the two rows of keys of the manual so that he had to unlock his instrument before he sat down to play for us. Everything, indeed, was in perfect order and showed the loving care of the old musician. At each end of the clavier was a large candle, which served to illuminate the room for his evening concerts. Our hospitable friend would not let us leave till we had gone to his house and drunk with him a glass of Schiedam schnaps.

At Delft, the kermis was in progress and though this made hearing the bells almost impossible, we greatly enjoyed seeing the merriment and eating the many kinds of waffles and "poffertjes." Indeed a carillon enthusiast should ever be ready to enjoy other attractions as well as bells.

Many other and longer trips followed and, with the pleasure of these excursions in mind, I offer a few suggestions as to the order in which the principal carillons may be heard, though in the Low Countries all the towns are so near one another that little foreplanning is needed. The carillon region, indeed, has an area only about twice that of Wales or of the State of New Jersey. It is in form almost a right triangle with Malmédy, southeast of Liége, at its right angle, and with its hypothenuse, running from Boulogne to the mouth of the Ems, northeast of Groningen, along the North Sea coast-line of Belgium and Holland.

Tours might be as follows:

BELGIUM

I. Landing at Antwerp; thence to Ghent, Bruges, Thielt, Mons, Alost, Louvain, Tirlemont, Liége, Hasselt, Turnhout, and Mechlin.

THE NETHERLANDS

II. Landing at Rotterdam; thence to Schoonhoven, Utrecht, Amsterdam, and Nykerk. An-

other short tour could include Flushing and Middelburg; and in a tour in the southeastern part of the country one could go to Tilburg, 's Hertogenbosch, Arnhem, and Zutphen. The above towns contain the carillons given in the lists of the best for Belgium and Holland in Chapter III and include examples of bells by all the great founders.

In France, Great Britain and the United States the traveller can easily choose his way to the best.

It is not supposed that it will agree with the plans of all travellers to visit these towns in the sequence here given. Arrangement must depend upon particular needs. A convenient programme can readily be made by consulting Appendices A and B for the days and hours of play in each place. However the tours are arranged, none is complete without including Mechlin on some Monday evening in June, August, or September, when Josef Denyn gives his recitals. Of importance to the traveller is the information concerning special playing at Mechlin appearing at the end of Chapter III.

CHAPTER XI

"Tous les maîtres lancent à travers l'espace leur mélopées tendres ou plaintives, ardentes ou triomphales."

N. VERSCHAVE.

MECHLIN'S has always been numbered among the finest carillons. The name "beyaert" was applied to the bells of S. Rombold's tower for the first time in 1556, and in 1557 a carillonneur was appointed at a salary of 36 florins a year. In 1563 we know there were 18 bells, of which 10 were by Waghevens, 2 came from Antwerp, and the remaining 6 had been part of the voorslag. This carillon was already famous in 1562, for commissioners from Ghent came then to examine it. In 1583 some van den Gheyn bells were added and soon after that the pedal keys. During the next century bells were gradually added until there were 29. In 1679 the carillon was largely renewed, 11 of the old bells being retained and 32 new ones purchased of Pieter Hemony, and this is essentially the carillon of

to-day, details of which are given in Appendix D.

When a vacancy occurred in the position of carillonneur for so famous a set of bells, a competition was often held in order to select the most capable person to fill it. The earliest contest of this character was in 1599, when two applicants came from Mons and one from Dixmude. But the most important one took place in 1788 when there were six entrants from various parts of Belgium and when Haverals, of whom I have already spoken, was successful. Other towns which held the art in high esteem frequently held similar contests. We have this somewhat embellished account by Haweis of the one at Louvain, to which allusion was made in the preceding chapter:

"On the 1st of July, 1745, the town of Louvain was astir at an early hour: the worthy citizens might be seen chatting eagerly at their shop doors, and the crowd of visitors who had been pouring into the town the day before were gathering in busy groups in the great square of Louvain, which is bounded on one side by the town hall, and on the other by the church of S. Peter. Among the crowd might be observed not only many of the most eminent musicians in Belgium, but nobles, connoisseurs, and musical amateurs, who had assembled from all parts of the country to hear the

great competition for the important post of carillonneur to the town of Louvain.

"All the principal organists of the place were to compete: and among them a young man aged twenty-four, the organist of S. Peter's, who was descended from the great family of bell-founders in Belgium, and whose name was already well known throughout the country, Matthias van den Gheyn."

Haweis, who seems to have been the first among Englishmen sympathetically and at length to express the charm of carillon music, knew Mechlin well. He was there more than once while Adolf Denyn, father of Josef Denyn, was carillonneur. Haweis listened intelligently, and in an article in the *London Echo* for October, 1878, I find him saying:

"As I sit overlooking the great square of Mechlin, with the noble S. Rombold tower set dark and majestic against the bright glimmer of the milky way, every seven minutes and a half there comes streaming an exquisitely musical phrase, in full harmonies, rung out from the forty-two bells that hang aloft, as though some angel had softly touched the keys of a mighty aërial organ.

"M. Adolf Denyn is acknowledged to be the first carillonneur living; he is fifty-two years old, strong, thickset, muscular; he is most genial and obliging, and a musician of the finest quality. He has been carillonneur of Mechlin for twenty-nine years, and, as I failed to hear him six years ago,

I communicated now in time, and was fortunate enough to be present at an exceptionally fine performance, which was most courteously protracted for an hour for my benefit. To hear M. Denyn, go to Mechlin and take your stand in the market-place at eleven o'clock on Sunday, or at eleven to twelve on Saturday morning. It was market day, and crowds were assembled, and stood in groups, after business about twelve o'clock, to listen to their favoruite player.

"Then he gave me a specimen of *bravura* passages, using the great nine-ton and six-ton bells for the melody with his feet, and carrying on a rattling accompaniment of demi-semiquavers on the treble bells. Next, after a rapid passage of sweeping arpeggios, he broke into a solemn and stately movement, which reminded me of Chopin's 'Funeral March.' This was followed by an elaborate *fantasia* on airs from the 'Dame Blanche'—interrupted by the mechanical clock tune 'Comme on aime à vingt ans.' M. Denyn waited patiently until the barrel had finished, and then plunged rapidly into an extempore continuation, which was finely joined on to the mechanical tune, and must have sounded below as if the barrel had become suddenly inspired or gone mad. He called my attention especially to the complete control he had over the *pianos* and *fortes,* now lightly touching the bells, now giving them thundering strokes."

When carillons were inaugurated, experts frequently met to pass upon the work. Gregoir mentions one of these assemblies at Bruges in 1743 when the bells of Dumery, still famous to-day, were judged "the most artistic and best

attuned in Europe." Again at Bruges, in 1912, there was a competition for prizes for playing, which carillonneurs from many parts of Belgium entered. The manifestation at that time of the mechanical defects of this instrument led to its rearrangement and improvement two years later, so that it is now in excellent shape.

Mechlin, too, has recently been the scene of prize competitions, one on June 27, 1897, of minor importance, and one on August 21 and 22, 1910, which, according to the *Musical Standard* (London), was attended by 30,000 people. No other event in carillon history brought together so large a list of competitors. From Belgium came eight professionals and two amateurs and from Holland five professionals and one amateur. Of the five judges, one was from England. The address of the President, Mr. Denyn, and the greater part of the report of the judges is printed in Appendix E. This report, product of all the six, is not only a careful estimate of the merits and defects of each competitor, but embodies also what is virtually a treatise on the capabilities of the carillon and the rules which should govern the choice of music for playing and suggestions in technique.

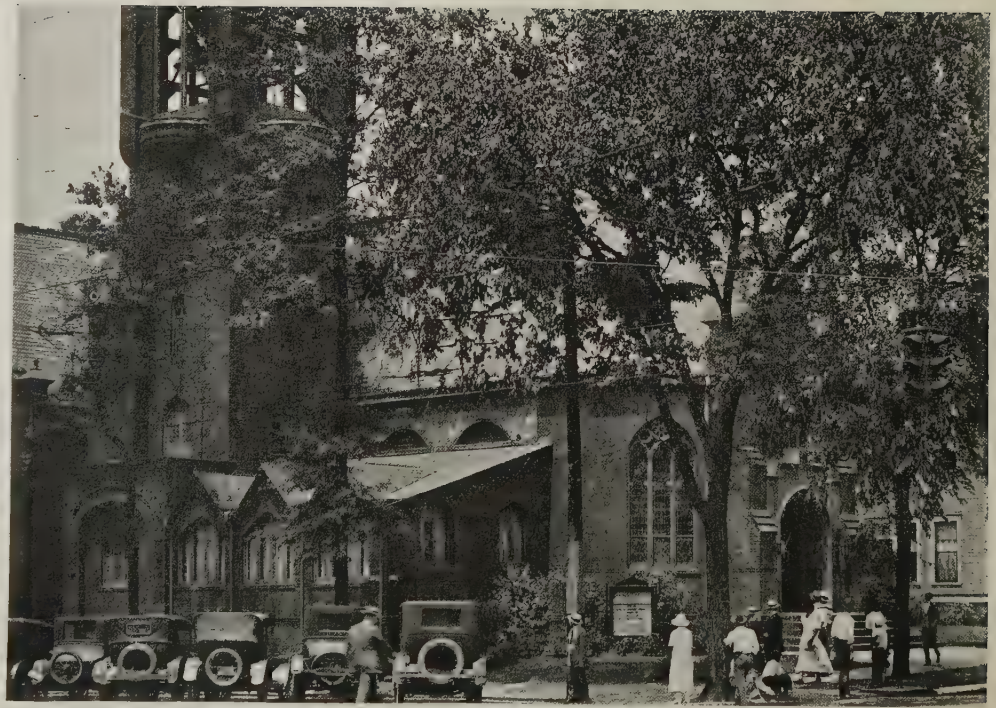
It is a century and a half after van den Gheyn's playing inspired the crowds at Louvain that we see again a master of the art (and with him many competing carillonneurs) delighting gathered masses of the people. Of this E. B. Osborn, in a special article on "Carillon Music," gives an account, an account not based on tradition, but of what he himself saw and heard:

"It was not until I heard the chief bell-masters of Belgium and Holland playing on the great carillon at Mechlin in August 1910 that the range and power of the keyboard carillon were fully revealed to me. It was a festival of carillon players. The King of the Belgians had offered prizes for the best executants, and throughout the two days of competition the great square of the Groote Markt was thronged with eager and attentive listeners. Mr. Denyn's recital (following the competition) was the most memorable concert I have ever heard, and was a revelation not only of his amazing virtuosity but also of the possibilities, explored and unexplored, of the art of bell music. The first piece was the 'Aria et Varia' by Mr. Starmer, and the last was Mr. Denyn's stately and sonorous composition, 'The Prelude,' each a long-meditated tribute to the occasion. Peter Benoit's 'Myn Moederspraak' was rendered with bewitching delicacy. But perhaps the most interesting and instructive of Mr. Denyn's selections was a set of ancient French ditties made for carillons at various dates. This was really a brief and delightful history of the evolution of bell music."

In general Mr. Denyn begins a concert with some brilliant piece, which immediately takes his audience captive and compels its attention, something perhaps by Verdi or Bach. Toward the middle of the programme come pieces which require the utmost skill, such as a sonata by Nicolai or a work of some ancient composer, like Pleyel or Kraft, which he has adapted to the carillon in a marvellous fashion. The concert usually ends with music expressing deep emotion, a stirring piece by Benoit or a tender song by Schubert. Besides the brilliant numbers, in every programme will be found one or two groups of simple airs, folk-songs or the like. Handsomely printed pamphlets giving the programme of the summer evening concerts are issued in four languages with illustrations and other information at Antwerp and Mechlin. Mr. Denyn's concert on July 9, 1914, at Antwerp is fairly typical:

1. *Jerusalem*	G. Verdi
2. a) *Conscience lied*	Jef Van Hoof
b) *Bede*	John Diedrich
3. a) *Lob der Thränen*	Fr. Schubert
b) *Romanze aus Rosamunde*	
c) *Frühlingsglaube*	

ALKMAAR: THE WEIGH HOUSE TOWER



Birmingham: The Carillon Tower

4. *Sonate III* V. Nicolai

5. a) *Myn hart is vol verlangen*
   b) *Heeft het roosje milde geuren*
   c) *Myn Moederspraak*
   } Peter Benoit

Nor is Denyn solely a great virtuoso. He is also a rejuvenator of an ancient art. For besides some forty evening concerts he gives each summer, in various places, he has at other seasons rearranged the keyboards and connections in many towers, among them Antwerp, Louvain, Mons, and Bruges, and is often called in consultation where improvements are contemplated.

At any time Mechlin is an interesting place, but on Monday, July 1, 1912, it was particularly so. The city was decked with flags; the great bells were ringing; the carillon was played by the finest players of Belgium and Holland, and for the lovers of bell music, it was a day of rejoicing. The celebration was in honour of Josef Denyn, for twenty-five years city carillonneur. All the festivities were of a national character, in which people of every rank—from the King and Queen to the humblest citizen—took part. During the day many gifts came to the illustrious carillonneur from his admirers and friends.

The most touching of them all was a simple bouquet of flowers presented by a blind woman on behalf of the colony of laceworkers who said they wished to show their appreciation of his playing which for many years had been a solace and constantly increasing joy to them during their hours of labour.

First of the day's proceedings was the arrival of the new bell from the foundry of van Aerschodt. This was set up in the Grand' Place and exhibited throughout the day. It had been subscribed for by the public and presented to Mr. Denyn to be placed in the famous carillon to replace a defective bell in the upper part of the instrument. On it is a medallion portrait of Josef Denyn with this inscription in Flemish:—"To the great carillonneur, Jef Denyn, from an admiring public."

In the afternoon a carillon recital was given in honour of the occasion by the best players of Belgium and Holland. Carillonneurs Redouté of Mons, Igodt of Ypres, van Zuylen of Gouda, Nauwelaerts, then of Lier, now of Bruges, and many others took part. This recital made evident the very great advance made in playing during the previous ten years and showed that

at the present time such playing is of greater artistic excellence than ever before.

In the evening just before eight o'clock as Mr. Denyn approached the tower door of S. Rombold's, he must have been thrilled and inspired by the immense audience numbering, so the *Musical Times* (London) says, between 20,000 and 40,000 people, who assembled to do him honour and to testify their good will and show their appreciation of his genius. As the hour finished striking, the carillon sounded and the great carillonneur held his immense audience spellbound with a performance of van den Gheyn's difficult third "Prelude." All through the concert he played with great expression and power and nothing more beautiful can be imagined than the exquisite treatment of the eighteenth century melody, "Je n'irai plus au bois" or the real life imparted to the sixteenth century dance, "La Romanesca."

Immediately after the concert, a procession was formed in which all the societies of the city were represented. They marched to the accompaniment of the ringing of the great bell and the playing of national melodies on the carillon, to the Concert Hall in Merodestraat. This large

room was soon filled to its utmost capacity. The chair was taken by the Burgomaster, Mr. Dessain, who was supported by many officials, provincial and municipal. The chairman, in opening the proceedings, announced amid tumultuous applause that the King had conferred upon Mr. Denyn "La Croix de Chevalier de l'Ordre de Léopold" and then read a telegram of congratulation from the King and Queen. He pinned on Mr. Denyn the medal of the First Class for twenty-five years of distinguished service to his country. Besides this he gave him a medal from the City of Mechlin.

The new bell was then formally presented and finally came the gift of the great album containing autographic notes expressing many times the sentiment that it was Josef Denyn that had made his countrymen turn their attention again to the bell music of their fathers, and with this were bound colour sketches and brief musical compositions, the whole being a unique tribute from over a hundred well-known public men, musicians, poets, and artists.

When the presentation had been finished, Mr. W. W. Starmer said, on behalf of admirers of bell music in foreign lands:

"The great Handel is credited with the statement that the bell is the English national instrument, and centuries ago England was called the ringing isle. We love the music of the bells, but our change ringing—clever as it is—possesses none of the artistic merits of carillon playing, of which you are a consummate master. You know to the greatest nicety the capabilities of your instrument; your artistic perception unfailingly directs you as to the best music for it; your executive skill, in which you have no equal, and other qualifications give you the highest position as an artist. Long may you live to maintain and excel in the best traditions of your art."

This speech was received with great enthusiasm, and Mr. Denyn, much affected by the honours and tributes that had come to him, briefly replied. So passed a day which will ever be memorable.

The fear had often been expressed that a time might come when the art which recently has blossomed so richly would again fade and its perfection in our own day remain only a memory. But happily a plan was inaugurated which will preserve the attainments already made and educate skilled players for the future. This plan has already secured the establishment of a carillon school under the direction of Josef Denyn at Mechlin. Properly equipped with

means for practice and affording competent instruction, this school has in training a constant quota of students from all the carillon region and has already furnished many well qualified players. Belgium possesses five great carillons, those at Antwerp, Bruges, Ghent, Louvain (S. Gertrude), and Mechlin, all with large range, perfected clavier, and adjustments of the most modern sort. Following them come ten others of the first order, instruments of smaller compass and less perfect mechanism, but capable of being made as good as any without great expense. Besides these, Belgium has some thirty or forty other carillons whose pleasure-giving ability, to say the least, can be greatly increased. In Holland, too, though it now contains no instruments equal to Belgium's first five, we find great possibilities for development. Each of these carillons ought to be made an artistic force in its community, an element in the higher education of the race to whom this form of music is peculiar. There are already a score of men capable of giving excellent concerts. Most, if not all, of those now qualified have gained their technical skill by contact with or teaching by Denyn himself. Fully one hundred are needed

to supply all the carillons now equipped with keyboards.

The municipality of Mechlin is aiding in necessary housing for the school with heat, light, and care, while the national government is co-operating by an annual subvention toward the teaching expenses. Thus has been made a provision for about one-half the estimated annual expense of $2,500 which is necessary to carry on such an enterprise. The hope is that from private sources will come gifts in the form of endowment that will supplement the support already pledged and establish the project upon a permanent basis. The scheme of instruction, including both theoretical and practical courses, now in operation covers: The instrument, bell tones, tuning, founding, keyboard system and transmission; History of bells, of foundries, of carillon development; Visits to foundries and principal carillons; Technique, arpeggios, interpretation, adaptation, execution, effects and programme making; and, finally, Elementary harmony, practice in counterpoint and composition. There already are provided miniature practising carillons, such as existed in the past. For one cannot shut a regular carillon up in a sound-

proof room or close the openings of a tower and seclude its sound when the learner practises. Later chapters, in reviewing the Carillon Congresses of 1922 and 1925, will speak further of this school.

One young Belgian girl got her first practice, so she told me, while the automatic hour play was taking place. So she came to know the feeling of the keys in action, and listeners, mystified perhaps, laid to a disordered automatic mechanism the confusion of sounds that resulted. This gave her but about four minutes practice at most each hour, but it was an experience she could get in no other way without attracting the attention of the entire town.

CHAPTER XII

"En die van Mechelen spant zekerlyk de kroon."
ANONYMOUS.

AN Antwerp friend to whom we had described the charm of the Dutch carillons and of those we had heard in Belgium, and the excellent playing of the different carillonneurs in many places, would listen with courteous interest and then, when we had finished, would look up with a smile and say, "But you have not yet heard Mr. Denyn. Wait!"

We felt that he spoke with judgment and knowledge, for he had been at the great contest in 1910 at Mechlin, where carillonneurs of the two countries had assembled, to play in turn in a two-days' contest on the bells of S. Rombold's tower, after which the King's prize had been awarded to the most accurate and most finished competitor. That outdoor scene of which he told us, the Grand' Place filled with thousands

of eager listeners, somehow suggests a splendid finale of an opera. It was with unusual interest then, that we set forth for Mechlin to hear the master carillonneur give one of his famous Monday evening concerts a few years ago.

Mechlin lies midway between Antwerp and Brussels and is reached by train from either city in half an hour. It was once the centre of great political and ecclesiastic activity, and is still the seat of the Primate of Belgium. Much of its charm remains and there is delightful repose in the old streets where many picturesque gables of the sixteenth and seventeenth century houses, so characteristic of the Flemish Netherlands, look down upon the traveller. In the street of the Twelve Apostles there is a small Béguinage, and near it a lace making school where the sisters teach children to make the famous Mechlin lace. The River Dyle winds in and out through the city in a charming manner, past quaint houses and ancient quays, where verdure takes root in the joints of the stones and is reflected in the peaceful water. An air of great tranquillity dwells in the entire city, and as if to emphasise this—and to approve it—high above the red roofs and fine trees, rises the splendid square

tower of S. Rombold's Cathedral, a serene and noble landmark.

In a Continental European town, the contrast between the day's occupations and the gaiety of evening is marked. Animated groups of men and women, many of them bareheaded, stroll up and down the streets or stop to talk with other groups, giving a joyous tone to the entire scene. On reaching Mechlin we found unusual festivity because of the celebration of the Feast of the Assumption. Gay crowds filled the streets and many of the people were walking toward the Groote Markt or Grand' Place where the life of smaller Flemish cities centres.

As there was yet a full hour before the concert, we drove to Mr. Denyn's house—for the Denyns were already our good friends—and taking the three youngest children in the carriage with us, started for a short tour about the town. The children were delighted and talked incessantly. At one point they made us notice that people were bringing out chairs and placing them in rows in a park near the cathedral tower, and they explained that this was always done on the nights when "papa" played. Then one of them confided to us it was "la fête de

maman"; so we drove to a flower shop to buy a few roses. All three children eagerly jumped out of the carriage and went in with us to help choose the flowers, and the shop-keeper and her husband and three friends who had stopped for an evening chat all aided and applauded our choice.

Finally the coachman called in to us with much excitement that it was nearing nine o'clock, and we must at once go back, for his carriage would not be allowed to cross the Grand' Place after the nine o'clock bell in S. Rombold's tower ceased to toll. We therefore started hastily for the Denyn house, dropped the children bearing their flowers and drove across the square as fast as our horse would take us.

We had barely turned into the Grand' Place when the carillon began to play the melody that precedes the striking of the hour. It was nine o'clock! The Groote Markt was filled with people, some standing, but most of them sitting at small tables outside cafés, and as the bells began to play, the talking and laughter grew less and last preparations were made for the enjoyment of the concert. Our carriage was the only one in sight; the coachman snapped his whip

again and again until he started the horse into a run. Galloping across the great square and into a narrow street, we stopped before the entrance of a small school, the garden of which was our destination, since there the carillon could be heard to the greatest advantage. Our arrival was accomplished in the utmost haste, for the great deep bell began to toll the hour as we descended from the carriage. Having left us, our coachman whipped his tired horse again into a gallop and dashed off into the dusk.

In answer to our ring, a panel of the great door was opened by a woman who held in her left hand a large old-fashioned lantern lighted by a candle. "Bon soir, Madame et Messieurs," she said smilingly. Then in a hurried whisper she added, "Il faut vous dépêcher" and, leading the way, quickly conducted us through a long paved yard into the pleasant school garden. Just as we reached it, the last stroke of nine o'clock sounded.

In these northern countries the day is long even in late August, and it was still twilight. Against the southern sky, framed in by two dark trees in the foreground, rose the broad, rugged tower of S. Rombold's. High up, near the top

of the tower, from a narrow opening shone out a faint, dull light.

After the bell ceased striking, and the vibration of its deep and solemn tone had died away, there was silence. So long a silence it seemed, so absolute, that we wondered if it ever was to be broken. Then pianissimo, from the highest, lightest bells, as if not to startle us, and from far, far above the tower, it seemed—indeed as if very gently shaken from the sky itself—came trills and runs that were angelic! Rapidly they grew in volume and majesty as they descended the scale until the entire heaven seemed full of music. Seated in the garden we watched the little light in the tower, where we knew the unseen carillonneur sat at his clavier and drew the music from his keys, and yet as we watched and listened, we somehow felt that the music came from somewhere far beyond the tower, far higher than that dim light, and was produced by superhuman hands. Sometimes in winter after icicles have formed there comes a thaw, and one by one they tinkle down gently and timidly at first; then bolder in a mass they come till, like an avalanche, they crash down with a mighty roar. All of this the music suggested.

MECHLIN: DENYN
IN S. ROMBOLD'S TOWER AMONG HIS BELLS

MECHLIN: ENTRANCE TO THE SINGING TOWER
PHOTOGRAPH BY H. L. P. RICE

It was low, it was loud; it was from one bell, it was from chords of many bells; it was majestic, it was simple. And every note seemed to fall from above, from such heights that the whole land heard its beauty. It was as if a great master had said: "I am no longer content to sit at my cathedral organ and give pleasure to a few hundreds only; I must give joy to thousands." So he mounts the cathedral tower, and plays his sonata, or his prelude, or his songs upon the great clavier, so that all the world may hear. With this feeling, we listened that evening to van den Gheyn's "Prélude" and to the Andante and Allegro from Rossini's "Barbier de Séville" and to old Belgian and French folk songs. Here was no petty cleverness, but a splendid master-hand bringing out from his mighty instrument not alone grand, sublime effects, but also the tenderest shades of feeling that awaken both memory and aspiration. Indeed, the tower seemed a living being, opening its lips in the mysterious night to pour out a great and noble message of song to all mankind.

As the hour passed, daylight died, but the tower grew more distinct in the light of the full moon rising over the trees. We had programmes

which we passed in silence to one another, and if there was occasion to speak, we spoke in whispers. It seemed that if we moved or spoke aloud, the tower, the far away light, and the music might all vanish. Nothing we had ever experienced had been like this. Sometimes the sounds were so low that we found ourselves bending forward to hear them. They seemed to come from an infinite distance, so faint and delicate were they. Then at other times, great chords, in the volume of many organs, burst forth rapturously!

The concert ended promptly at ten with the national air of Belgium. Directly after this the great bell slowly, solemnly struck the hour. Leaving the quiet garden, we walked back to the square where all was liveliness again.

At the foot of the tower we waited for Mr. Denyn. He soon appeared at its door in happiest mood, and leaving his lantern for the watchman who spends the whole night in the tower to keep guard over the sleeping city, he joined us, giving us the friendliest of greetings in French. As he dons for his work, which is far more strenuous than is the playing of any other musical instrument, a special costume kept

in the tower room, he came out looking neat and cool and ready to enjoy with his friends the remainder of the evening. Invited by him, we went to the Cheval d'Or, a little café near by. Here we came upon a scene of much gaiety, one which was in marked contrast to the quietness of the surroundings in which we had spent the last hour. As we entered, many rose in honour of Mr. Denyn, and coming forward grasped his hand and expressed in Flemish their delight in his playing. He invited us to sit down with him, and to have coffee or beer. As we sat together, after the greetings of the crowd were over, he spoke at length and with enthusiasm of the powerful influence music had in promoting a nation's happiness. And he said that in giving these concerts which thousands enjoy, he felt he was contributing something to the education of the people. But the time for our return to Antwerp drew near and so, with mysteriously moving thoughts of the past, awakened by his music, and with feelings of aspiration, we parted from this large-hearted, simple man, greatest of carillonneurs.

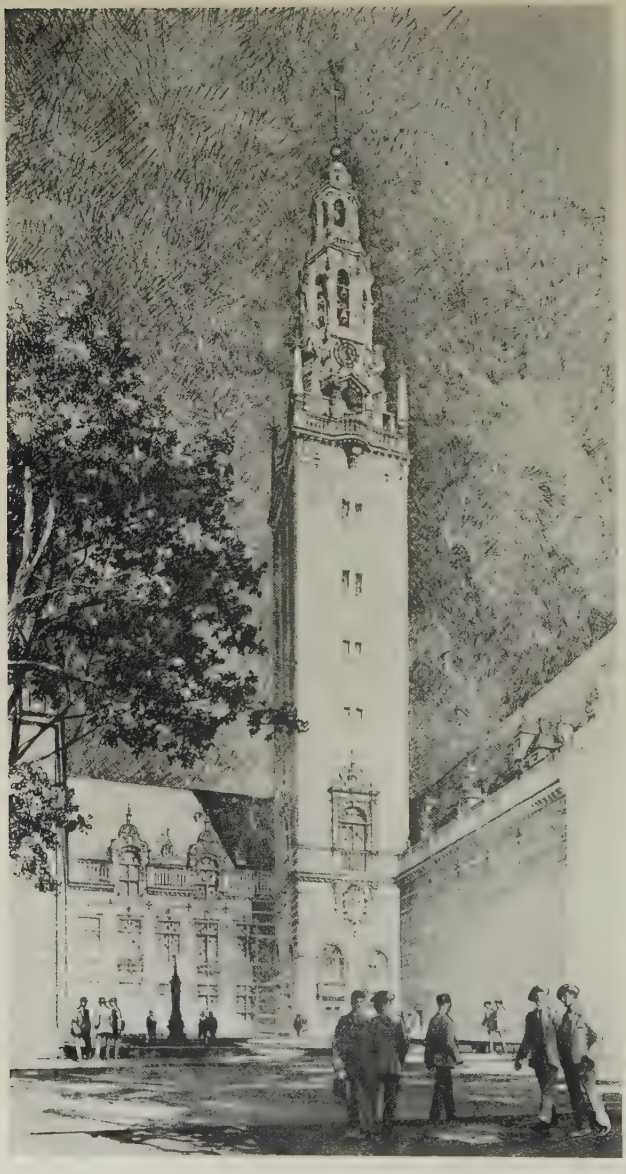
CHAPTER XIII

"No carillons in their train. Vicissitude
Had left these tinkling to the invaders' ear."
THOMAS HARDY.

THEN came the Great War and Flanders, the heart of Europe, was transformed into a battle field. At the east gate of this region was Louvain, with its ancient University. At the west gate was Ypres, with its magnificent Cloth Hall. Between these boundaries stood civic and religious structures of rare architectural beauty and historic value. And over all sounded from tower and belfry a music of folk-songs and of national airs, accompanying busy market scenes and joyous festivals and marking the passing hours with soft and fascinating melodies.

This region had been swept by armies since before the middle ages, yet its unrivalled examples of the builder's art and its rich expressions of racial life had been spared from destruction and had come to be thought of as part of the common wealth of civilised nations and as a trust for the future generations of mankind.

GHENT: THE BELFRY



LOUVAIN: THE PROPOSED LIBRARY BELFRY

Suddenly, in August, 1914, the scene changed; the disaster of modern war overwhelmed the land; every barrier of tradition was broken down; devastation reigned. Shells beat down the magnificent Cloth Hall at Ypres and under the fallen mass was buried a noble carillon. Long before the ruin is reached, the majestic base of the tower to-day is seen rising out of the destruction, pathetic and sublime. At one end of the ruin stands a large framed tablet of wood, painted white. On it are these words:

> This is Holy Ground.
> No stone of this fabric may be taken away.
> It is a heritage for all civilized people.

Near by on another tablet, hung about when we were there with a fresh garland of laurel, is this inscription:

TO THE VANGUARD, YPRES, 1914

O LITTLE MIGHTY FORCE THAT STOOD FOR ENGLAND

> O little force that in your agony,
> Stood fast while England got her armour on,
> Held high our honour in your wounded hands,
> Carried our honour safe with bleeding feet,
> We have no glory great enough for you!

SIMCOE: THE MEMORIAL CARILLON DEDICATION

Cover of Order of Service–Sketch by Eva Brook Donly

Louvain was put to the torch, and the Church of St. Peter there, with the many splendid bells in its spire, perished in the flames. Elsewhere in Belgium ten carillons were destroyed but already Iseghem, Ostend, Roulers, Termonde, and Wynghene have renewed or are about to renew their bells. In addition, Nivelles in 1925 inaugurated a carillon, the first it has ever possessed, and Louvain expects soon to have a Singing Tower as the crowning feature of its restored Library.

In French Flanders the lovely seven-storied tower of Arras with its carillon was demolished by shells, and fourteen other towns in France lost Singing Towers. But in most of these towns there is good reason to hope that octaves of new bells before long will again be playing.

At Ypres and Louvain the lost carillons were counted among the best. In none of the other places named were the destroyed bells of the highest musical value.

Except as above mentioned, all carillons in Belgium and France were saved and continue to play and to be played as before the war. The historic and unsurpassed carillons in the spire

of Antwerp Cathedral, in the lofty belfries of Bruges and of Ghent, and in the rugged tower of S. Rombold's Cathedral at Mechlin (Malines), were practically unharmed. Belgium's carillons are indeed, by reason of the intelligent devotion of carillonneurs and municipalities, probably in better playing order as a whole than ever before.

Upon our return to Belgium in 1920 I went to the house of Gustav Brees, who had long been carillonneur at Antwerp, to recall myself to him after seven years' absence. He walked back with me to my hotel and as we sat in its small parlour looking out on the flower market, he related in French the story of Antwerp during the war. Mr. Brees told us that when the officials decided to let the Germans enter the city and thus save their splendid buildings from destruction, the Burgomaster sent for him and told him to lock the entrance door of the tower and to bring the great key to him. This command he carried out.

When the enemy later, from time to time, made careful inquiries about him, saying they wished to have the carillon wound daily, and thus kept playing, the answer was always that

he had "gone away"; concerning which statement Mr. Brees, smiling, said:

"But I really did not go away at all, except from the tower. I stayed in Antwerp all those years and, what is more, I played the organ in the Cathedral for all the chief services, for I am both organist and carillonneur. When the armistice was signed, the Burgomaster again sent for me, gave me back the great key and told me to unlock the tower door. Then, after four years, I again climbed the 405 steps of the tower staircase, and once more found myself in the little room among my bells. In a short time all was again in order, and with wild demonstrations from the crowd below in the Place Verte, who sang as I played, I gave 'La Brabançonne.' It was a great moment!"

At Bruges the carillonneur, Anton Nauwelaerts, was young enough for army service and therefore, having sent his wife and child to England, he was obliged to leave the carillon to its fate. When the war was ending, Nauwelaerts still in service, found himself near Bruges, and asked permission to go and see how his home in the belfry tower had fared. Finding no great damage done he ascended the tower and sought out his beloved bells. There he discovered the wires had been cut, but quickly mending them, he too was able, when the King and Queen rode into the city, to play "La Brabançonne."

When I was last in Bruges, four men, two at a time, remained far up in the great belfry day and night to keep watch over the town. At sunrise one morning as I climbed to the height of the bell chamber, one of these men was on duty as watchman, and the second was cobbling shoes. A cobbler's shop 300 feet in the air!

The carillon at Ghent though in occupied territory had a rather uneventful experience, for it continued to play during all the years of the war. Whenever anything happens to Roland, the biggest and most famous of Ghent's bells, the people who are accustomed to listen to its voice take it as an ill omen. So, when in July 1914 a great crack appeared in this bell, hundreds, day after day, came to look and to wonder what evil threatened their country. In less than a fortnight war was declared and the Germans marched into Belgium. Soon the invaders took possession of Ghent and of its belfry and insisted in order that the carillon should continue to sound over the city that the clockwork should be regularly wound. The intelligent carillon mechanic, Louis Meire, who told us the story, said that on this round of work which was

assigned to him, he was always accompanied by a German soldier.

At Mechlin, we found our good friend Josef Denyn—Jef Denyn he is affectionately called—once more in his pleasant home with his family about him. As before the war, he was again giving his Monday evening recitals to crowds gathered in the Grand' Place. Except for its keyboard, which had to be rebuilt, the Mechlin carillon was not damaged, although the outside of the Cathedral tower in which the carillon hangs was scarred, and part of the Cathedral itself injured by shells. Denyn was past the age for military service, and having to consider the safety of his wife and six young children, he decided when his own house was struck in the German bombardment to take his family to England. There, actively taking up various occupations, they lived until peace came.

Mechlin is the home of Cardinal Mercier—saviour of carillons, he has been called. During the war he made courageous protest against the seizure of bells by the enemy, and when an inventory of carillons was demanded by German army orders, he proclaimed:

"The inventory of to-day is the signal for the requisition of to-morrow. The transformation of bells into munitions of war is a flagrant violation of international law, a breach of faith, an act of violence. The seizure of the bells will be a profanation, and whoever co-operates in it will lend a hand to sacrilege. We should betray our country if we were cowardly enough to witness without an act of public reprobation the taking away of this metal which the enemy will convert into engines of destruction to be turned against the heroes who are sacrificing themselves for us."

The *Westminster Gazette,* London, at the same time, in the course of an extended article, said:

"These carillons seem to link us up strangely and quaintly with the past. * * * Civilised nations, at the Hague Conference, gave united pledge to a series of articles. By one of these (Article LVI of the Rules of War) it was agreed that:

"The property of communes, that of religious, charitable, and educational institutions, and that embodying arts and science even when State property, shall be treated as private property. All seizure of, and destruction of, or intentional damage done to such institutions, to historical monuments, works of art, or science, is prohibited, and should be made the subject of proceedings.

"Art works have been destroyed and music-lights have been extinguished one by one, still much remains of the civilised world. It is time the neutral nations made their voices heard to preserve for our children and theirs what

remains of the art of Belgium and Les Carillons de Flandre."

Writing on October 12, 1914, Havelock Ellis in "Impressions and Comments," speaks of the spirit exhibited by the words of a soldier he had read about in a newspaper of the day—a French soldier near Lille, badly wounded, and yet moved by the thought of the possible destruction of a mere monument, and that not even out of patriotism, for it was not on French soil:

"'Oh!' this soldier declared, 'if we can only save Antwerp! You know the tower with the bells which have played every quarter of an hour since Alva's days?' And in his anger, despite his wound, he raised himself to shout forth his protest against the loss of a magnificence which he had seen and admired and remembered."

And thereon this comment is made by Havelock Ellis himself:

"After all, Pain and Death, in one form or another, sooner or later, are the lot of all of us, and so far as the race is concerned, it may not be so grave a matter how or when they come. What the race lives by is its traditions, its power of embodying the finest emanations of its spirit and flesh in forms of undying beauty and aspiration which are never twice the same. These traditions it is which are the immortal joy and strength of Mankind, and in their

destruction the race is far more hopelessly impoverished than in the destruction of any number of human beings.

"So it is that while my heart aches for the fates of countless thousands of innocent men and women and children to-day, I am none the less sad as I think day and night of the rare and exquisite flowers of ancient civilisation I knew and loved of old, now crushed and profaned. I think of the broad and gracious city of Liége, of the narrow streets of ancient Louvain, crowded with rich traditions, of lovely and beautiful old Malines, its exquisite carillon still ringing in my ears."

CHAPTER XIV

"Symbole et voix de la cité."
VIDAL DE LA BLACHE.

THE carillon was the theme wholly or in part of many poems brought into being by the war. To Dominique Bonnaud, the famous Parisian chansonnier, at the front in active service, the voices of the Flemish bells spoke with deep significance, and the story told in his "Carillon de Flandre" was repeated in a hundred villages in August, 1914. Its first lines give this picture:

C'est un dimanche de Flandre,
Le ciel bleu, d'un bleu de lin,
Doucement semble s'épandre
Sur la plaine et le moulin.

In each stanza is portrayed some different aspect of the power of the carillon to inspire a noble community spirit and at the end the refrain proclaims:

Sonne glorieusement
Libre carillon flamand!

The translation of Bonnaud's poem which I give, follows in some measure an anonymous English interpretation which, with the French text, appeared in the London *Times,* and also it is based somewhat upon a version by Lord Curzon of Kedleston.

Sunday it is in Flanders,
And, blue as flax, the sky
O'er plain and windmill stretches
Its peaceful canopy.
The bells, high in the belfries,
Are singing, blithe and gay,
With overflowing gladness
Of coming holiday.
Ring out, ring on, ring loudly,
Glad Flemish carillon!

But suddenly there rises
To heaven a cry of fear—
Quick! to the belfry quickly!
A brutal horde is here.
See them! the crows and vultures,
Sowers of dire alarms;
Ye bells, from out your steeples
Fling forth your call to arms!
Ring out, ring on, ring fiercely,
Brave Flemish carillon!

The fell sword of the troopers—
Brief power shall it know—

Upon your soil ancestral
It now your sons lays low!
But to the ruthless victor
Your freedom dear you sell,
Exalted, dauntless nation,
Whom only numbers quell!
Ring out, ring on, ring boldly,
Proud Flemish carillon!

But see! in the dark heavens
The dawn of justice bright!
And to the dim horizon
The frighten'd host takes flight.
The radiant day of glory,
The joyous day is here.
Oh, bells, proclaim your triumph
With song prolonged and clear.
Ring out, ring on, ring nobly,
Free Flemish carillon!

Filled with movement and penetrated with vision is John Finley's "The Road to Dieppe," where that lover of the road, walking all through the night of August 4, 1914,—the night following the declaration of war between England and Germany,—thus speaks, as he is overtaken by the light of day:

Before I knew, the Dawn was on the road,
Close at my side, so silently he came.

But it was out of that dread August night
From which all Europe woke to war, that we,
This beautiful Dawn-Youth, and I, had come,
He from afar. * * *
Softly he'd stirred the bells to ring at Rheims,
He'd knocked at high Montmartre, hardly asleep,
Heard the sweet carillon of doomed Louvain.

Of the burning of Termonde, and of the destruction of the carillon there, Grace Hazard Conkling wrote:

The bells that we have always known,
War broke their hearts to-day,

* * * *

They used to call the morning
Along the gilded street,
And then their rhymes were laughter
And all their notes were sweet.

* * * *

The Termonde bells are gone, are gone,
And what is left to say?

* * * *

They used to call the children
To go to sleep at night;
And then their songs were tender
And drowsy with delight.

* * * *

We shall not hear them sing again
At dawn or twilight hour.

MONS: THE BELFRY
SKETCH BY JEAN BAES

ANTWERP: THE CATHEDRAL SPIRE

SKETCH BY JEAN BAES

To be recalled also are the Nativity verses of William Harman van Allen, written at the first Christmas time after August, 1914. There, overwhelmed by the sorrow that war brought, a Belgian mother cries out:

> But the whirling smoke
> Of our own roof-tree stifles us; we choke!
> This, Christmas Eve? No carillons outcall
> From shattered spires that stood so stately tall.

Appealing too is the scene to which the imagination of Thomas Hardy leads us in his "Sonnet on the Belgian Expatriation":

> I dreamt that people from the land of chimes
> Arrived one autumn morning with their bells,
> To hoist them on the towers and citadels
> Of my own country, that the musical rhymes
> Rung by them into space at measured times
> Amid the market's daily stir and stress,
> And the night's empty starlit silentness,
> Might solace souls of this and kindred climes.
> Then I awoke: and lo, before me stood
> The visioned ones, but pale and full of fear;
> From Bruges they came, and Antwerp, and Ostend,
> No carillons in their train. Vicissitude
> Had left these tinkling to the invaders' ear,
> And ravaged street, and smouldering gable-end.

And with what charm and pathos Wilfrid Thorley awakens remembrance within us and moves us to reflection by his poem, "The Belfry of Mons."

At Mons there is a belfry tall
That chimes from noon to noon;
At every quarter of the hour
It scatters forth a lovely shower
Of little notes that from the tower
All flutter down in tune.

* * * *

At Mons there lie a mort o' lads
A-row and underground,
That shall not hear the belfry ring,
Nor human voice, nor anything,
Until at the last summoning
They hear the trumpet sound.

But most vivid of all are the stirring verses of Henry Van Dyke, in which he describes the fateful Monday night when St. Rombold's carillon was played by Josef Denyn as an inspiration to the people of the city and to the crowds of Belgian soldiers assembling there, the last time before its four long years of silence.

The gabled roofs of old Malines
Are russet red and grey and green,

And o'er them in the sunset hour
Looms, dark and huge, St. Rombold's tower.
High in that rugged nest concealed,
The sweetest bells that ever pealed,
The deepest bells that ever rung,
The lightest bells that ever sung,
Are waiting for the master's hand
To fling their music o'er the land.

And shall they ring to-night, Malines?
In nineteen hundred and fourteen,
The frightful year, the year of woe,
When fire and blood and rapine flow
Across the land from lost Liége,
Storm-driven by the German rage?
The other carillons have ceased:
Fallen is Hasselt, fallen Diest,
From Ghent and Bruges no voices come,
Antwerp is silent, Termonde dumb!

But in thy belfry, O Malines,
The master of the bells unseen
Has climbed to where the keyboard stands,—
To-night his heart is in his hands!
Once more, before invasion's hell
Breaks round the tower he loves so well,
Once more he strikes the well-worn keys,
And sends aërial harmonies
Far-floating through the twilight dim
In patriot song and holy hymn.

O listen, burghers of Malines!
Soldier and workman, pale béguine,

And mother with a trembling flock
Of children clinging to thy frock,—
Look up and listen, listen all!
What tunes are these that gently fall
Around you like a benison?
"The Flemish Lion," "Brabançonne,"
"O brave Liége," and all the airs
That Belgium in her bosom bears.

Ring up, ye silvery octaves high,
Whose notes like circling swallows fly;
And ring, each old sonorous bell,—
"Jesu," "Maria," "Michaël!"
Weave in and out, and high and low,
The magic music that you know,
And let it float and flutter down
To cheer the heart of the troubled town.
Ring out, "Salvator," lord of all,—
"Roland" in Ghent may hear thee call!

O brave bell-music of Malines,
In this dark hour how much you mean!
The dreadful night of blood and tears
Sweeps down on Belgium, but she hears
Deep in her heart the melody
Of songs she learned when she was free.
She will not falter, faint, nor fail,
But fight until her rights prevail
And all her ancient belfries ring
"The Flemish Lion," "God save the King!"

CHAPTER XV

"In Holland the passing hour sings."
EDMOND DE AMICIS.

BRIGHT blue carts with green wheels and white canopied tops or with yellow bodies striped in gay colors were moving along the road all the way from Flushing to Middelburg. It was Thursday, the Butter and Egg Market day, and we were on our way to enjoy the beautiful scene. Each cart was drawn by a jog-trotting, rotund horse, and peasants in local costume filled every seat. The elders looked straight ahead, dignified, serious, unmoved. But the children, miniatures of their parents in dress, were quick to discover strangers. While shy glances came from the boys, the little girls, in whitest of white caps, were ready with most enchanting smiles.

We had left Bruges very early in the morning. By canal boat and car we had come to Breskens and then by ferry boat across the broad Scheldt to Flushing. We were now in Zeeland, one of the eleven provinces of the Netherlands. At

Flushing there is a new carillon which took the place of one burned with its tower not long ago. As a surprise to the people of the town this new carillon was played for the first time on Princess Juliana's fifth birthday, April 30, 1914. We had listened to it two years earlier, and now as we set out for Middelburg we again heard its half hour play far in the distance.

On reaching Middelburg's market-place we found it filled with booths where household articles, practical and cheap, cakes and candies, tobacco and a hundred other commodities were on sale to tempt the country folk.

At the side of the square nearest the beautiful old City Hall or Stadhuis, were groups of men, sinewy, sedate. They had already unharnessed their horses, put them in stalls adjoining the yards, in which stood scores of the colored carts, and now were themselves gathering to smoke and to exchange words of which, however, they seemed extremely frugal. Filigree buttons on their short round coats and silver belt clasps at their waists gave a picturesque touch with which the square-cut hair and long cigar, protruding from almost every solemn tanned face, far from harmonized.

It is but a short walk from the market place to the Vegetable Market or Groenmarkt, where butter and eggs are sold, and many people were already making their way thither. Opposite this small square or court is the Twelfth Century Abbey, the seat to-day of the Provincial Government, and the tower of the Abbey Church is the Singing Tower of Middelburg. We soon learned that the market-place and the streets leading from there to the Abbey are, on Thursdays, the gathering places for all the country people, and dressed in their best, entire families come to town, not only to sell and buy, but also to have a happy afternoon with their friends. Good spirits prevail, the jingle of silver coins is everywhere heard, and the satisfaction of wives and daughters in selling the produce of their departments, and the joy of shopping in the largest town in the region, make a weekly holiday which compensates for many hours of arduous work on the isolated farms.

On the day of our visit we arrived at the Butter and Egg Market, just as the small bell at the entrance was rung to announce its opening. While their mothers were occupied in selling, the smaller children—all quite enchanting—

played quietly under a large linden tree in the center of the court. Around three sides of this enclosure a sloping roof extended over the peasants and their produce. They sat on long benches behind long tables on which were placed large, shallow, well-filled, stout-handled baskets. These wicker baskets looked as if they never before had been used—so clean were they—and a spotless white cloth covered the contents of each. When change was desired in any transaction, a woman raised the skirt which covered her many voluminous petticoats and took the money from a handsome, ancient silver-topped bag that hung from her waist.

No costume is worn by those who live in the cities of the province of Zeeland, like Flushing and Middelburg, but the wearing of costume throughout most of the rural parts of the province is customary and is not a pose. Slight differences of dress indicate the islands or villages from which the peasants come, and there are over two dozen varieties of caps.

While the market was in progress, the music of folk songs and national airs floated down from the carillon in the near-by tower called Lange Jan or Long John. And when the market ended,

many children guarded by mothers were allowed to climb this tower and to look at the bells. We could see them high above us on its encircling gallery, their peasant costume perfectly completing the gay and happy scene. Lange Jan has a definite place in the child-life in and about Middelburg. By the little song played on its carillon just before the town clock strikes the hours—known as the "voorslag"—in child language the "klik"—many children mark the duties of their day. "Lange Jan has klikked," mothers say at Middelburg, "it is time to run to school."

In the month of May the carillonneur of Middelburg plays "Meideuntjes"—Little May Songs—which rejoice that winter has departed and that spring has come. Marie Boddaert, a well-known Dutch poet of this century, who lived at Middelburg, has written some charming verses entitled, "Onder 't Klokkenspel"—"Under the Carillon." Thus in Dutch her poem begins:

"Kling-klong . . ."
't Was vroeg, Zondag morgen, en de eerste van Mei.

And its final line is:

De Mei door de Meie bezongen!

Once as we crossed the ocean we made this translation:

'Twas early on Sunday at dawn of the May-day;
High over the yet sleeping city rang out,
From Lange Jan's tower, a gay tinkling chorus,
A jubilant May Song; and listening about
The meadowlands dewy, the rivulets drowsy,
The great blue of heav'n, heard the spring song:
"Kling-klong,"
"Again May is here with its song and its sunshine,
"O again May enchanting has come."

"Kling-klong . . ."
"'Tis May-day! O linger not. Open your window!"
Then loosening the casement, gay Brown Eyes peeped out,
The first of the five; then all sprang up to join her;
Like wind, feet went flying to wide-open sash,
On knees quickly climbing to see the old belfry.
Small noses uplifted, glad May in their eyes,
And bright laughing faces, so eagerly listening
To the carillon's quaint, merry tune.

"Kling-klong . . ."
How joyful this clangor, this sweet jangling music
Of bells gaily ringing, o'er street and o'er dune,
O'er gateway and gable, in sunshine of morning!
Before they quite knew it their ears caught the tune,
And five happy youngsters, pressed close in the window,
Burst forth into singing; each soft rosy body
Now covered but half by the down-slipping gown
. . . It was May greeting May with a song!

Albrecht Dürer, writing in December, 1520, said:

"Middelburg is a good town, a fine place for sketching. It has a beautiful town hall with a handsome tower."

And this characterization applies quite as truly to the small, old-time seaport of Veere, six miles north of Middelburg. Once a prosperous center of the great wool trade between Scotland and the Low Countries, Veere to-day, says William Harman van Allen,

"is a quiet village with red-tiled roofs so steep that the gulls cannot perch on them; old brick cottages whose hues are richer than the reds of Venice; a little harbour full of brown-sailed fishing boats, whose masters stalk along the quay in sea boots and silk hats. Only the childlike ought to go to this paradise of children; for they only have the open vision and the open heart."

Artists' easels are abundant there and life is simple and reposeful. At this old town we spent the morning after our participation in the busy market day of Middelburg. Veere is the consummation of Walcheren, as Walcheren of Zeeland, and Zeeland of the whole Kingdom. In a beautiful tower of the Sixteenth Century

Gothic Town Hall, the work of Antoon Keldermans the elder, of Malines, a carillon 200 years old, inaccurate of tone and rhythm, yet always soft and enchanting, still is heard in automatic play. Sleepily it tinkles at the proper intervals, day and night, making a romantic background and accompaniment to the picture.

Not far away, Arnemuiden gives revelations of other dreamlike scenes. Its carillon of twenty-four bells, for three and a half centuries crowned the church tower. Carefully preserved as one of the antiquities of the Netherlands it now sounds, in automatic play only, above the great Ryks Museum at Amsterdam.

The province of Zeeland is made up almost entirely of islands. For one of these, named Schouwen, lost on the horizon, we took one day a small steamer which departs in the morning from Middelburg and returns there about eight o'clock at night. The boat stopped at several small towns for passengers, many of whom were in the costume of the province. As the island of Schouwen began to assume form in the distance, and before we could discover the old town of Zierikzee, which was our destination, the massive, beautiful, unfinished tower of the Minster,

MIDDELBURG: "LANGE JAN," THE ABBEY TOWER, IN WINTER

VEERE: THE SINGING TOWER

another work of Antoon Keldermans the elder, arose on the horizon, like the figure of a gigantic woman draped in gray, standing apart, and bowed in grief. Our boat was welcomed at an orderly wharf by a small group of people, but no one, to our disappointment, was in costume. A modern air seemed to prevail and to affect even the mediæval city gates, but in all the streets there was the delightful tranquillity, characteristic of most Dutch towns.

With the aid of a responsive young bookseller I made my way to the carillonneur's house but finding he was absent I went on alone to the ancient Town Hall. No one was about. Opening a door marked "No Admittance," I saw before me a staircase and, mounting this, I came into a large room where a solitary clerk sat writing. Gradually by means of very limited Dutch and by pointing frequently to a book under my arm and the pictures therein, I managed to convey to him my desire to climb the tower. He at first seemed to demur. Evidently this was not generally permitted. But looking me over and discovering that I was really interested and perhaps an explorer worth taking trouble for, he finally nodded assent and led the way. We

climbed the steepest circular staircase I have ever seen. This went to an attic with an unusual groined wood ceiling, filled with town paraphernalia of various sorts and pageant banners of the past.

From this attic, by ladder-like steps with dust thick upon them I mounted, the clerk remaining below but pointing the way upward. Then, passing through a scuttle, I found myself alone with the oldest carillon in use in the Netherlands—one hardly deserving the name of carillon as now defined—yet having keyboard and pedals and fourteen Van den Gheyn bells.

In a halting manner I began to play. My wife told me later that, having lost me in the streets below, she suddenly heard such strange sounds coming from the bells that she knew at once I was among them and experimenting with the keyboard. Soon an ancient bearded face emerged from the scuttle, and the profuse excited exclamations in Dutch made me realise the consternation my playing had created in the mind of the tower custodian. But he was not averse to compromise for a consideration!

CHAPTER XVI

"A flock of bells take flight, and go with the hour."
ALICE MEYNELL.

FROM the island province of Zeeland we took our journey to the Hague, the royal residential capital of the Netherlands. Arrived there and our luncheon over, we started forth to renew happy recollections of earlier visits. Our first thought was the Mauritshuis, that most peaceful and attractive of European picture galleries, and thither we immediately went. There Vermeer's perfect paintings, the lovely "Head of a Young Girl" and the reposeful "View of Delft" made us realize to the full that we were indeed again in Holland. And from the windows of this old house we looked out on the Vyver, the placid sheet of water which E. V. Lucas describes as "a jewel set in the midst of the Hague, beautiful by day and beautiful by night, with fascinating reflections in it at both times, and a special gift for the

transmission of the sound of bells in a country where bells are really honoured."

Across this water, on quiet evenings with a favouring wind, is heard clearly and enchantingly a music which hour by hour accompanies passing time.

This music comes from the Singing Tower, which rises above a group of low buildings at the further end of the Vyver—the tower of the ancient Grootekerk. In this great church at the Sunday morning service dignified elders, wearing dress suits and white gloves, go from pew to pew twice during the service and receive in black velvet bags attached to the end of long poles collections of money—one for the church and one for the poor.

The carillonneur at the Hague gives a recital at noon each Monday and Friday, but as there is unfortunately no evening recital, at which time traffic could be diverted from this busy centre of the city, we found it possible to enjoy the playing only by standing in some quiet, neighbouring court, as in that near the Post Office.

Southeast of the Hague, through a land of many windmills, we counted 97 the morning of

THE HAGUE: THE VYVER WITH THE SINGING TOWER IN THE DISTANCE

DELFT: THE SINGING TOWER IN WINTER

our ride, lies Gouda, which we had once visited in one of our first explorations among ancient records, but there we went again to listen to the carillon in the Sixteenth Century Grootekerk. Alighting from the train we heard in the distance the carillon's hour play. Gouda is not only noted for its cheeses and long clay pipes, but it is also famous for the painted glass windows of its Grootekerk, twelve of which are unsurpassed in beauty. As within the church we looked upon these glowing windows, the work of Wouter and Dirck Crabeth, rich in heraldic and allegorical design, we again could hear overhead the singing of the bells. Climbing the winding staircase and finally ascending several steep ladders, I found the carillonneur Mr. van Zuylen, evidently a favourite with young people, seated at his keyboard and surrounded by an admiring group of seven boys and girls. An older boy played now and then in duet with him. One selection was called "The Mill in the Forest," in which the music portrayed the water and the mill wheel as disporting themselves with greatest liveliness. Finally, in our honour, the carillonneur played "America."

On two of the great posts of the frame that

carries the bells, which are hung there in circles, as is frequent in the Netherlands, are painted the names and dates of service of Gouda's carillonneurs from 1669 onward, a record for the past 256 years. The longest term recorded is 63 years, the shortest ten years. In all, the names of seven carillonneurs appear with an average service of 36 years each.

Not having been able on an earlier visit to Delft to hear satisfactorily its carillon because the annual Kermess was in progress, we decided to go again to that ancient city. There in the tower of the Fifteenth Century Church—called "new" to distinguish it from the one near by which is a century older—we found a carillon of 38 bells, all but three of which were made by Frans Hemony in 1661. In this church are buried William of Orange and Grotius. But particularly interesting to the Singing Tower explorer is the inscription marking the grave of Delft's most famous carillonneur:

"Here lies Dirck Scholl who for more than two and sixty years made the carillon in the Nieuwekerk to live."

The entry in John Evelyn's Diary, describing the carillon in S. Nicholas Tower, Amsterdam,

in 1641, has been referred to in Chapter II. So much did the carillon of the Delft church in 1806 delight another English traveller, Sir John Carr, that his imagination multiplied the number of its bells many times and he says:

"The chimes of this church, or, as they are called, the carillons, are very numerous, consisting of four or five hundred bells, which are celebrated for the sweetness of their tones. By this invention a whole town is entertained in every quarter of it; that spirt of industry which pervades the kingdom, no doubt originally suggested this mode of amusing a large population without making it necessary for them to quit their vocations one moment to enjoy them."

And a few years ago Hilaire Belloc gave of the same Delft spire this extremely lyrical description. Nor was he to be outdone in generously providing bells!

"The very structure of the thing is bells. Here the bells are more even than the soul of a Christian spire; they are its body, too, its whole self. An army of them fills up all the space between the delicate supports and framework of the upper parts. For I know not how many feet, in order, diminishing in actual size, and in the perspective, also, of that triumphant elevation, stand ranks on ranks of bells, from the solemn to the wild, from the large to the small, a hundred, or two hundred, or a thousand. There is here the prodigality of Brabant and Hainaut and the Batavian

blood, a generosity and a productivity in bells without stint, the man who designed it saying: 'Since we are to have bells, let us have bells; not measured out, calculated, expensive, and prudent bells, but careless bells; self-answering, multitudinous bells; bells without fear, bells excessive and bells innumerable; bells worthy of the ecstasies that are best thrown out and published in the clashing of bells.'

"Nor is the wealth of these bells in their number only, but also in their use—for they are not reserved in any way, but ring tunes and add harmonies at every half and a quarter, and at all the hours, both by night and by day.

"Nor must you imagine that there is any obsession of noise; the bells are too high and melodious, and what is more, too thoroughly a part of all the spirit of Delft to be more than a perpetual and half-forgotten impression of continual music; they render its air sacred and fill it with something so akin to an uplifted silence as to leave one—when one has passed from their influence—asking what balm that was which soothed all the harshness of sound about one."

One of the most delightful experiences in the Low Countries is a brief voyage on the slow-gliding canal boat. Such was the way in which we travelled from the Hague to Rotterdam, where we wished to explore the three carillon towers of which the great sea-port is the possessor.

In St. Lawrence Church hangs the oldest of the three, placed there over 250 years ago. Hen-

GOUDA

THE SINGING TOWER

ROTTERDAM: THE CITY HALL SINGING TOWER

drik Willem van Loon, in his preface to "The History of Mankind," gives a delightful account of climbing this same St. Lawrence Tower when a boy, accompanied by the old custodian, and of seeing, as he made his way up the many bells which for so long had sounded over the ancient city. Then and there for him he says, "History became a living thing." The bells of St. Lawrence Tower and those of the Beurs or Exchange, not far away, were made by Frans Hemony of Amsterdam. The third carillon at Rotterdam hangs in the tower of the imposing City Hall. The 49 bells there were a gift to their native city from Phs. van Ommeren, Jr., and P. H. van Ommeren.

We climbed the City Hall tower one Saturday afternoon, the carillonneur with us. Thus we were able to become acquainted with many of the details of this very fine example of carillon art, as well as to hear later the excellent recital. The bells of this great carillon, the heaviest and largest installed in the Netherlands during the last hundred years, were made by John Taylor and Company of Loughborough, England. On the four largest bells are engraved the words, one on each: Vrede, Voorspoed,

Arbeid, Geluk—Peace, Prosperity, Labour, Happiness.

From the Hague it is but half an hour's journey to Leyden, and there we went one Wednesday morning to hear the carillon in the picturesque tower of the ancient and beautiful city hall. After the recital ended we climbed a short electrically lighted staircase and were soon in the carillonneur's cabin, where we were most courteously welcomed by that official. Everything connected with the entire building was exquisitely clean and orderly. Looking up at the ceiling, we noticed that skilfully mortised beams radiated from its centre and that in the spaces between the beams were stars painted white on a blue ground.

Back of the Town Hall on the canal side near the ancient Weigh House stands a little fountain in the form of a dolphin spouting water. Here is an excellent place in which to listen to the bells. In order to hear tower music to the best advantage the upper part of a singing tower should be in sight and echoing walls avoided.

Leyden has possessed a carillon since 1578, a date but four years after the ending of its memorable siege by the Spaniards. The Pilgrims

without doubt heard this music while they lived in Leyden, for many of them dwelt within reach of its sound.

The same day we continued our journey to Haarlem, where the carillon hangs in the tower of the Grootekerk. Within the church, suspended under groined arches, are very interesting small models of ships of great age and fine workmanship.

While we wandered at noon about the streets, seeking the best place in which to listen to the carillon recital which had already begun and for which we had timed our visit, a baker's boy passed us with a tray of cakes balanced on his head. He looked up affectionately at the tower, paused long enough to catch the air the carillonneur was playing, then, whistling joyously, he went the happier on his way.

CHAPTER XVII

"The beauty and glory of the carillon are not simply a traveller's tale." PHILIP HALE.

WE arranged to reach Alkmaar on a Friday morning early enough to see the opening of the cheese market, which is the most important in the Netherlands. The little tram car brought us from the railway station to the market square in ample time for this interesting event. At ten o'clock the canvas coverings were removed from the thousands of orange cheeses piled on the pavement of the market square, and very striking was the sight. Vivacity was added to the scene by the fact that when buyer and seller came to an agreement they ratified it by bringing together their extended right hands in a resounding, good natured slap. The cheeses sold were then piled like cannon balls on litters with brightly coloured curved ends and carried into the Weigh House, or Waag, where they were weighed in ancient mammoth balance scales. This fine old

AMSTERDAM: THE PALACE SINGING TOWER

AMSTERDAM: THE OUDEKERKE TOWER

building—a church until 1582—is at one side of the market square, and on its wall in Dutch is the inscription:

"A false balance is an abomination unto the Lord; but a just weight is His delight."

The litter carriers wore white suits and straw hats, and in order to indicate the Guild to which they belonged had knots of different coloured ribbon in buttonhole and on hat, corresponding with the colour of their litter handles. From the Weigh House the cheeses were borne to the canal-side and rolled into the boat of their new owner, and at once placed again in orderly tiers until the hold was filled.

Beginning at noon the carillonneur in the Weigh House tower played all sorts of merry tunes. To these tunes the litter carriers kept step, as they conveyed their orange-coloured loads. While the carillon is not of high value musically, its notes have enlivened for 250 years this busy market scene, so full of colour and interesting tradition, and doubtless cheered materially the work of those who labour there.

From Alkmaar it is but a little journey to Amsterdam, which is distinguished for pos-

sessing to-day more carillons than any other city in the world. Rightly does Brouwers say:

"Rome was known as the City of the Seven Hills; but there is no city in the world outside of Holland that can boast of five carillons by the same masters: that can Amsterdam do."

When Queen Wilhelmina celebrated in 1923 the completion of twenty-five years of her reign, there were four days of jubilation in Amsterdam—the commercial capital of her kingdom. As some carillonneurs there usually play more than one carillon, additional carillonneurs had to be brought from other cities, so that upon the Queen's arrival every one of the five carillons might be played concurrently during her progress through the city. These carillons are so separated that there is no interference of sound. Thus from the Royal Palace, the Mint, and the South, the Old, and the West Churches, came joyous music. Indeed from the tower of the Royal Palace on the Dam or Great Square, where for four days the Queen, the Prince Consort, the Princess Juliana, and the Queen Mother resided, the bells were played at every coming and going of the royal family. On

their arrival the strains of the national anthem —"Wilhelmus van Nassouwe"—came floating down from this tower on the thousands of people gathered below in the Dam, who sang as the carillonneur played. The first note of "Wilhelmus" was the signal that through the historic Kalverstraat, rich in orange banners hung on black and gilt poles against grey buildings, the Queen approached in her low white coach drawn by four black horses, and attended by a mounted escort and the Burgomaster of Amsterdam.

Later the Queen appeared on the high balcony above the entrance to the palace, and listened to a trained chorus of more than five thousand people standing in the Dam, and singing national airs and folk songs. And next day came from all the provinces representatives of twelve hundred guilds and organizations—many of them country people wearing local costume and each group carrying its distinctive banner. These ranged themselves in ranks before the same high balcony, with ample space between them. Then as the national anthem was played in unison by the carillon and many military bands, the banners were several times

raised to their full height and swept downward before the Queen almost to the ground. It was a great and moving scene!

The neat and prosperous country town of Nykerk in Gelderland is the possessor of an excellent carillon of 37 bells—as many as are in the Amsterdam Palace tower—made by one of the best founders of the 18th Century, Josef van den Gheyn. A few years ago its able carillonneur, deeply devoted to his bells, and realising their keyboard and connections were much in need of repair, urged the city officials to send for Josef Denyn, who had already put the mechanism at Arnhem in order, to do this work. The expense of this improvement was largely met by the generosity of a citizen of Nykerk.

On Thursday evenings from 8 to 9 o'clock, during July and August, recitals are given on this carillon. The natural quiet of the little town adds to the charm of the music. One interested in the success of these concerts says:

"We advise the many whom we hope will come to Nykerk, not to listen at a spot too close to the tower, but at a little distance therefrom. When there is South wind it is recommended to stand in the Kohl-straat, near the

Market place; in the Veene-straat when the wind is blowing from the North; in the Holker-straat in case of East wind; and when there is West wind, in the Lange-straat. In windless weather all these streets are good listening places."

From Nykerk, happy in the enjoyment of its Singing Tower, we went to Utrecht. As our train passed Amersfoort, we could see, rising above the town, the graceful outline of the beautiful Gothic Singing Tower of the old church. It is called affectionately the Tower of the Mother and Child, because of the small spire carried by the tower as if in its arms. Though built of red brick, age has brought it to an artistic greyish tone. The old carillon hanging there is of Frans Hemony's workmanship.

At Utrecht, in the Cathedral, or Dom, tower —separated from the rest of the building since the collapse of the nave 205 years ago—hangs a carillon of 44 bells, in large part by Frans and Pieter Hemony.

The recitals at Utrecht, as at the Hague, are at mid-day, and therefore difficult to hear because of the noise of traffic. As we looked at the tower we were transported in thought to

our own great city of New York and its Woolworth Building. The tower of that commanding structure, while distinctly an original creation of its architect, seemed to reflect in some of its features an appreciative study of the Utrecht carillon tower.

And then we came to Arnhem, the capital of the province of Gelderland, situated in a most picturesque part of the Netherlands. Not only is the city itself attractive—though it has few distinctive Dutch characteristics—but there are in its vicinity many fine country places and wooded drives, particularly the famous Middachten Allée, with its lines of beech trees.

Arnhem's carillon is in the Grootekerk, which has an iron belfry. At the close of the Great War, Mr. Denyn was asked by the city officials to come to Arnhem and superintend the modernising of its carillon. He spent many weeks there and was satisfied that despite the unfavourable placing of the bells, which are not hung close enough together to give the best results musically, and which could not be changed without too great expense, a marked improvement had been accomplished. From time to time, to the delight of the people of

Arnhem, he returns there to give recitals on this carillon.

We also went to Nymegen, motoring the ten miles through wonderful avenues of stately trees, and crossing the river Waal in an ancient ferry which is moved back and forth by the rapid river current. It is from this direction that Nymegen should be approached, as only thus is the historic part of the town—grey and ancient—seen in its full beauty.

High above the river, and near the beautiful old Stadhuis, is the Church of S. Stephen or the Grootekerk, and in its tower is a carillon made by van den Gheyn. While the slow ferry bore us across the river's width, the soft tones of these bells, made in 1597, came over the water in seeming welcome to us.

Other carillons were near by that we wanted to hear, but realising that only a few more days remained to us, we decided to turn northward toward Groningen.

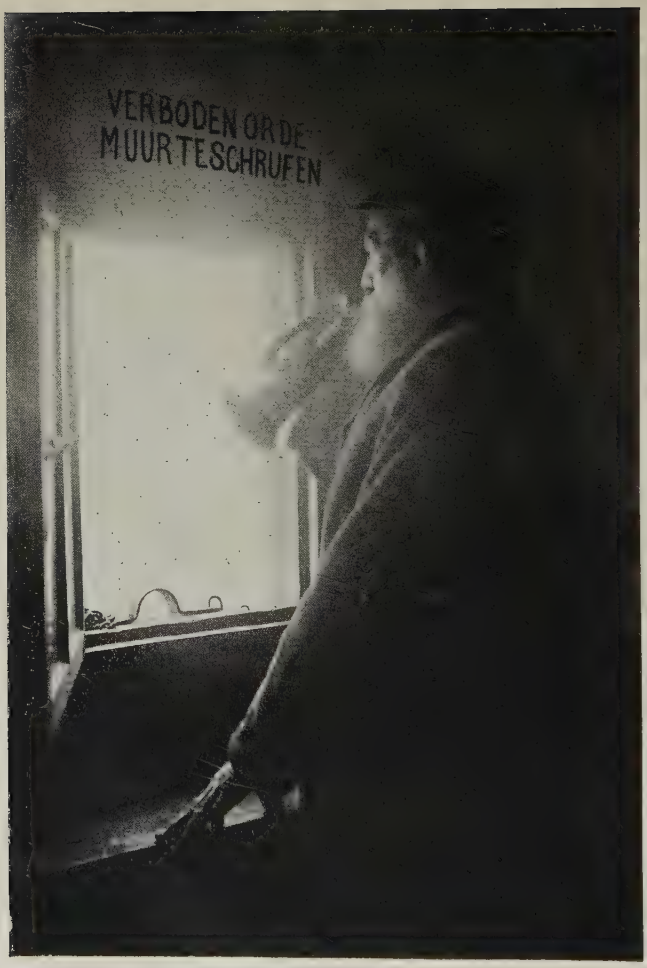
On our way there we stopped for two hours at fine old Kampen on the Yser. Its citizens, lovers of music, long ago placed their Hemony carillon of 35 bells in an interesting tower, standing alone, and built by Philip Vingbooms,

a noted Amsterdam architect of the 17th century. This replaced a still more ancient tower destroyed by fire. Kampen merited a much longer stay; there was something truly satisfying in the sturdy Dutch atmosphere.

Far in the north of the Netherlands lies the ancient city of Groningen. There, over the great Square have rippled for nearly 300 years, except in Holy Week when they are always silent, the bells of a carillon hanging in the massive tower of St. Martin's Church. Close by are the dignified buildings of the even older University. We spent nearly two days at Groningen. It was a delight to wander about the old city and to hear the bells singing above it, and mellowing its learned and somewhat austere atmosphere.

Through centuries, in city after city of the Low Countries, a watchman climbed, at dusk, to the carillon chamber in the tower and there remained until morning. Each quarter of an hour through the night, following the music of the bells, he sent out a soft sounding trumpet strain to indicate that no danger threatened. When we were last at Groningen this interesting custom still prevailed, and as we sat at eve-

GRONINGEN: S. MARTIN'S TOWER



GRONINGEN
The last Singing Tower Trumpeter

ning in the doorway of the Doelen Hotel we looked across the square and up to the faint light high in the dark tower, where we knew the watchman waited. Each quarter hour we saw him appearing on the miniature balconies. Looking forth and seeing that all was serene in the sleeping town below, he sent out to north, south, east, and west his trumpet strain. And what more restful reminder that "All is well" can be conceived? Or what more frugal scheme to let the tax-paying burger know that at least one employé is awake and on his job?

Alas, in 1923, the ancient custom had to be abandoned and this last survivor of the trumpeting tower-watchmen—a company that even in recent years had given a mediæval touch to many a city of the Low Countries—was, from motives of municipal economy, retired.

CHAPTER XVIII

"Les carillons brodaient des dentelles d'argent au ciel et faisaient au dessus de la ville un dôme de voix angeliques."
EUGENE DEMOLDER.

DRY parchments and dusty records of the past are not the only domains to be explored if we would know the whole story of Singing Tower music, its deeper meanings and its brighter aspects. So we have already considered poems such as those of Hardy and Bonnaud, with their sentiment of patriotic devotion, and have delighted in the pleasurable qualities reflected in the journals of Italian and English travellers, in the humour of Dirck Scholl, in the wit of John V of Portugal, in verses of Victor Hugo and Marie Boddaert, and in what De Amicis and Robert Louis Stevenson have said. And we have stood with Longfellow in an ancient belfry as he summoned the Foresters of Flanders and the Knights of the Fleece of Gold, and finally with him have heard the great bell Roland proclaim,

There is victory in the land!

But to others, also, the music of the carillon has appealed and they, too, have written of it with charm, with insight, and with power.

Majestic is the sweep of space and time, and the silence, with the carillon dominating all which Dante Gabriel Rossetti has conceived and embodied in his poem, "Antwerp and Bruges":

I climbed the stair in Antwerp church,
  What time the circling thews of sound
  At sunset seemed to heave it round.
Far up, the carillon did search
The wind, and the birds came to perch
  Far under, where the gables wound.

In Antwerp harbour on the Scheldt
  I stood along, a certain space
  Of night. The mist was near my face;
Deep on, the flow was heard and felt.
The carillon kept pause, and dwelt
  In music through the silent place.

John Memmeling and John Van Eyck
  Hold state at Bruges. In sore shame
  I scanned the works that keep their name.
The carillon, which then did strike
Mine ears, was heard of theirs alike:
  It set me closer unto them.

I climbed at Bruges all the flight
The belfry has of ancient stone.
For leagues I saw the east wind blown;
The earth was grey, the sky was white.
I stood so near upon the height
That my flesh felt the carillon.

In this special literature there are also lighter touches. Thackeray in London after a week's holiday, spent in the early sixties under the shadow of Antwerp's spire, found the companionship of its music continuing with him. Easily it became a theme in his "Roundabout Papers," and with what characteristic grace he transports us into his own atmosphere of tune.

"I was awakened this morning with the chimes which Antwerp cathedral clock plays at half-hours. The tune has been haunting me ever since, as tunes will.

"How pleasant to lie awake and listen! whilst the old city is asleep at midnight, or waking up rosy at sunrise, or basking in noon, or swept by the scudding rain which drives in gusts over the broad places, and the great shining river; or sparkling in the snow which dresses up a hundred thousand masts, peaks, and towers; or wrapt round with thunder-cloud canopies, before which the white gables shine whiter; day and night the carillon plays its fantastic melodies overhead.

"What a prodigious distance those bells can be heard! I was awakened this morning to their tune, I say. I have

ARNEMUIDEN: THE ANCIENT CARILLON TOWER

Amsterdam: The Mint Tower in 1765

been hearing it constantly ever since. And this house where I write is two hundred and ten miles from Antwerp. And it is a week off; and there is the bell still jangling its shadow dance out of *Dinorah*. An audible shadow, you understand, and an invisible sound, but quite distinct; and a plague take the tune!"

Georges Rodenbach, in the novel, "Le Carillonneur," shows the Brugians requiring that the man they choose shall present in his playing all the depth of feeling of the past and present city. With dramatic power Rodenbach has conceived the soul of that ancient town and portrayed its bell-master from the day of his triumph until the day of his tragic death among his bells.

"Thus is Joris Borluut chosen by the universal suffrage of his fellow-citizens to be the municipal carillonneur. The day of his election is a triumphal day for him, not only on account of the unanimous vote of sympathy and confidence accorded him by the citizens of Bruges, but because Joris is a dreamer and an idealist living in daily and intimate communion with the Ville Morte, the invisible power of which he feels within himself. The thousand melodies pent up within the Flemish soul, whose incarnation Bruges is, are only waiting for the musician who can hear and reveal them. Such is the mission of Joris Borluut, and he knows that it is a sacred mission, and a mission he alone is capable of fulfilling.

"Full of hope and confidence and brave resolution, he

ascends the high tower, and the melody of the bells, alternately solemn and merry, resounds throughout the old town, as if he had communicated to them something of his innermost self. The whole past of Bruges vibrates in the air, and the song of the bells is carried beyond the city, borne on the wings of the wind to the peaceful pastures and meadows around."

Rodenbach seems to be constantly haunted and possessed by the carillon, and its appeal echoes through almost everything he writes. In "Le Miroir du Ciel Natal" his verses give this most delicate imagery:

Les cloches ont de vaste hymnes,
Si légères dans l'aube,
Qu'on les croirait en robes
De mousseline;
Robes des cloches balancées,
Cloches en joie et qui épanchent
Une musique blanche.
Ne sont-ce pas des mariées
Ou des Premières Communiantes
Qui chantent?

If Rodenbach takes what may be considered as largely an objective view of carillon music, it is in one of George Macdonald's novels that we find ourselves realising its subjective charac-

teristics. Vividly does the Scotch writer show in "Robert Falconer" the emotions awakened in that youthful wanderer and lover of melody as he finds himself unexpectedly in command of the majestically vibrating harmonies of the bells in the spire high above him.

"Robert was slowly descending still, when he saw on his left hand a door ajar. He would look what mystery lay within. A push opened it. He discovered only a little chamber lined with wood. In the centre stood something—a bench-like piece of furniture, plain and worn. He advanced a step; peered over the top of it; saw keys; saw pedals below; it was an organ! Two strides brought him in front of it. A wooden stool, polished and hollowed with centuries of use, was before it. He seated himself musingly, and struck, as he thought, a dumb chord. Responded, up in the air, far overhead, a mighty booming clang. Almost mad with the joy of the titanic instrument, he plunged into a tempest of clanging harmony.

"From the resounding cone of bells overhead he no longer heard their tones proceed, but saw level-winged forms of light speeding off with a message to the nations.

"At length he found himself following, till that moment unconsciously, the chain of tunes he well remembered having played on his violin. Ere he had finished the last, his passion had begun to fold its wings, and he grew dimly aware of a beating at the door of the solitary chamber in which he sat. He knew nothing of the enormity of which he was guilty—presenting the city of Antwerp with a glorious carillon fantasia."

Of the automatic play of this same Antwerp carillon, Katharine Warren, the American author of other interesting poems, has written these charming verses:

Each hour of day and night
Is circled, dark or bright,
By startled silvery clamour of the bells,
Telling of time in flight.

Still pealing, swift or slow,—
These hours that measure so
The making and the breaking of men's lives,—
They go, they go,—they go.

And moved by the music the carillonneur Kamiel Lefévere sent out on a summer evening from a New England seacoast Singing Tower, another American, E. Chamberlain, has embodied in a poem called "The Carillon" images of beauty such as these:

We sat
On the cool, pale brow
Of a jagged rock.

* * * *

Fireflies stopped
Their ceaseless dance
To hang suspended

Like tiny lanterns
Spangling the silken scarf
Of night.

Bells—low and resonant
Like the deep spell of
Wise men's thoughts.

Sounds—lovely as the laughter
Of a waking child.

* * * *

Music—the rush of sun-flecked waves
That kiss the cool of evening sand.

Chopin on the rainbow-colored hue
Of a slender shell.

Love caressing the notes
Of a silver-toned flute.

My soul
A vibrant keyboard
Resounding to the touch
Of God.

There is an interesting passage in Edward Dowden's "Southey" which gives in attractive phrase the reasons which led the poet to prefer a Flemish environment on the continent. With insight the carillon is recognised as being a definite element in the life of those who dwell where

it abounds and, in describing Southey's attitude of mind, Dowden says:

"His imagination did not soar, as did Wordsworth's, in naked solitudes; he did not commune with a presence immanent in external nature; the world, as he viewed it, was an admirable habitation for mankind—a habitation with a history. Even after he had grown a mountaineer, he loved a humanised landscape, one in which the gains of man's courage, toil, and endurance are apparent. Flanders, where the spade has wrought its miracles of diligence, where the slow canal-boat glides, where the carillons ripple from old spires, where sturdy burghers fought for freedom, and where vellum-bound quartos might be sought and found—Flanders, on the whole, gave Southey deeper and stronger feelings than did Switzerland."

With like thought Francis Brett Young, recording a soldier's reflection during an East African night, writes in "Marching on Tanga":

"Though it doesn't much matter where or how one dies, I would rather close my eyes in a country where the works of man bore witness of his unconquerable courage; where I might see on every side tokens of the great anonymous dead in whose footsteps I was following, and so take courage. And this reflection brought to me a memory of old Bruges, a week or two before the beginning of the war and of her most cruel ravishment; how on a wet night two of us had stood in the darkness under the dripping plane-trees of the Quai Vert, listening while the ancient magic of the carillon in the belfry that we could not see annihilated time."

CHAPTER XIX

"Aerial harmonies
Far-floating through the twilight dim."
HENRY VAN DYKE.

"OLA plaisante ville aux carillons si doux," Paul Verlaine writes of Bruges. And Baudelaire as he listens to the carillon on a winter night finds sadness and joy mingled and he muses:

Il est amer et doux, pendant les nuits d'hiver,
D'écouter, près du feu qui palpite et qui fume,
Les souvenirs lointains lentement s'élever
Au bruit des carillons qui chantent dans la brume.

[Bitter and sweet it is on winter nights,
Before the fluttering, smouldering fire,
Gently to dream of a long-distant past
Led on by songs of mist-hid carillon.]

And this is the scene to which Théophile Gautier brings us in his "Nöel":

Le ciel est noir, la terre est blanche
Cloches, carillonnez gaîment!
Jésus est né; la Vierge penche
Sur lui son visage charmant.

Camille Lemonier, in the earlier pages of "C' était l' été," creates a picture of peaceful repose, existing under the influence of a Singing Tower, while William De Morgan in a "Visit to Louvain," gives this sketch, amusing and analytic:

"Fifty years ago! And I who write this had never been out of England, though I was a quarter of a century old!

"I decided to go, on an impulse. In those days the *Baron Osy* went from London Bridge to Antwerp. Antwerp was on the Continent, and would do—so I went on board the *Baron Osy*. I remember lying on deck all night looking up at the sky. For it was meteor night in August, and phenomena were doing themselves credit, astronomically. * * *

"Next day I proceeded to sample Flanders. * * * I have now the most vivid remembrance of Bruges, Oudenaarde, and Louvain. Especially the last. * * * The night was hot, and I could not stand the windows shut—so I got very little sleep.

"Next day I schemed *causerie,* with my delightful hostess below. It was an opportunity to practice my French.

" 'Je ne poovay par dormir parceque du song des cloches. Ils singt assez pour eveiller les morts.'

" 'Plait-il? Dites-le-moi encore une fois. Ze bell weck you up? Es that ride?'

"I felt my forces demoralised, and merely answered: 'We!'

"Marie—she was Marie—turned to a clean old fossil like a Van Eyck portrait, and said: 'Eh—grand'mère, ecoutez-ça! M'sieu n'a pas pu dormir. Il entend toujours

les cloches du carillon.' To which the old lady, after hearing it a second time, louder, said: 'Eh, mon Dieu!'

"I adventured yet a little more into French speech, saying: 'Il me prendrait beaucoup de temps à m'accoutumer . . .' and stuck. But Marie helped me out, saying: 'A vous y accoutumer? Oui vraiment! Mais ici on entend le carillon dès sa naissance—jusqu'à la mort. Je suis née dans la maison, moi; grand-mère aussi. S'il n'y avait plus carillon, il n'y aurait plus sommeil, ni pour elle, ni pour moi.' At least I think that is what came through those white teeth, or very near it, fifty years ago."

Arnold Bennett, writing of Belgium, tells us:

"Bruges was to me incredible in its lofty and mellow completeness. It was a town in a story; its inhabitants were characters out of unread novels; its chimes were magic from the skies.

Bennett uses the word chimes here when undoubtedly the great carillon of Bruges was what he heard. Like Longfellow and some other writers he was unaware of the difference for only recently has the carillon been distinctively defined.

In Robert Browning's "How They Brought the Good News from Ghent to Aix" the three mounted messengers riding fiercely through the night, galloping through Hasselt and half a score of other carillon towns, yet could listen

above the noise of hoofs on the pavement, to the notes of the carillon sounding far above them:

'T was moonset at starting; but while we drew near
Lokeren, the cocks crew and twilight dawn'd clear;
At Boom, a great yellow star came out to see;
At Duffeld, 't was morning as plain as could be;
And from Mechlem church-steeple we heard the half chime,
So, Joris broke silence with, "Yet there is time!"

They knew the time as would any Belgian both by the playing of the known half hour tune and by the succeeding strikes on a lighter bell than that which marked the full hour.

Henry Van Dyke had a rare opportunity in a great hour of world history to realise the spirit which was embodied in the carillon and the result was his stirring war time poem, "Malines, August 17, 1914," given in a previous chapter. But a still larger perception of the meaning of singing tower music is shown in his recent contribution to the *Yale Review,* entitled "The Fringe of Words." There, as he considers the loveliness of the language of John Keats, Dr. Van Dyke thus ends his essay:

"Yes, Young Master, you know the secret of your art. Her chosen words, her best-loved, most potent words are

ANTWERP: THE CATHEDRAL SPIRE

View at Sunrise, looking over the Place Verte

PHOTOGRAPH BY H. L. P. RICE

Antwerp in 1560

like bells with their overtones and undertones; great bells whose deep roar throbs far over sea and shore; loud bells that fiercely sound the tocsin above sleeping cities; glad bells that chime for festivals of mirth; mournful bells that toll for human sorrow; soft bells that ring the angelus of rest for weary hearts. Into his high belfry the poet climbs alone; he lays his hand upon the word-keys whose fringed tones he knows by instinct; he presses them and the blending bell-music flows upon the air, awakening hope and courage, quickening joy, purifying fear, soothing grief, meaning always far more than it says, and as it dies away at last, leaving in the soul that undying pleasure which it is the mission of poetry to impart—something immortal—

" 'We feel that we are greater than we know.' "

Robert Chambers, who has tramped and fished and canoed through Belgium, made the carillon the theme of a short war story, "Carillonnette" and this he later expanded into his novel, "The Barbarians." There in frequent pages the atmosphere of the carillon prevails, and its playing by the daughter of the old carillonneur, as a signal to the defenders of Sainte Lesse, provides a thrilling episode. There, too, appears this delightful description of a brief evening recital:

"At ten, as the last stroke of the hour ended, there came a charming, intimate little murmur of awakening bells; it grew sweeter, clearer, filling the starry sky, growing, ex-

quisitely increasing in limpid, transparent volume, sweeping through the high, dim belfry like a great wind from Paradise carrying Heaven's own music out over the darkened earth.

"All Sainte Lesse came to its doorways to listen to the playing of their beloved Carillonnette; the bell-music ebbed and swelled under the stars; the ancient Flemish masterpiece, written by some carillonneur whose bones had long been dust, became magnificently vital again under the enchanted hands of the little mistress of the bells."

The little recital at Sainte Lesse began just as does the great recital at Malines, immediately upon completion of the deep strokes of the hour bell.

Joost van den Vondel, the greatest of Dutch poets, made verses almost 300 years ago on "The Carillon Music of Amsterdam." There he wrote of the carillonneur, Solomon Verbeek:

His bell music surpasses
The finest organ tones,
He plays with bells as with cymbals.
Heaven's choirs are looking out.

Which last line a recent Dutch reviewer, commenting on the present revival of interest in the carillon art, incidentally speaks of as a bold and yet true figure of speech, recalling the paint-

ing of some Italian master with angels half concealed behind the clouds.

A later stanza of Vondel's poem is devoted to Frans Hemony, most famous of bell founders, and he is described as:

> One who so skilfully founds his bells
> That their notes charm our ear,
> And make us wish to dance a bell-dance
> On the airy tower galleries.

Vondel's whole poem, in its original Dutch has been printed in full in "The Carillon in Literature" in honour of those of his people who in his lifetime were entering upon their peaceful occupation of the island of Manhattan to found there a New Amsterdam.

Describing the last days of the poet in "Vondel a Great Hollander" A. J. Barnouw, Queen Wilhelmina Professor at Columbia University, says:

"He became tied to his chair, and the distance between the fire and the window was the limit of his daily walk. There he sat, intent upon the memories of the past or listening to the fading rumours of the life of the city. He saw the barges glide by with cargoes for the ocean ships in the harbour, he watched on winter days the skaters and golfers on

the frozen canal, and listened to the music of the carillons that, at the hours, shed a fountain of sound upon the city."

Ralph Adams Cram says of the old city and cathedral at Mechlin:

"It is a town of old houses and still canals, a strangely poetic combination, a little Bruges with a finer church, St. Rombold's Cathedral, than any the perfect Flemish city could boast. The church itself is of a vigorous type of earliest 14th century architecture, but the great tower which was planned as the highest and most splendid spire in the world, though it completed only 320 of its projected 550 feet, is 15th century, and as perfect an example of late Gothic as may be found anywhere in the world. It is really indescribable in its combination of majesty, brilliancy of design and inconceivable intricacy of detail. The exuberance that makes the flamboyant art of France is here controlled and directed into most excellent channels, and if ever it had been completed it must have taken its place as the most beautiful tower in the world. As it is it ranks in its own way with the Southern Flèche of Chartres and Giotto's Tower in Florence, and more one cannot say."

And from the heights of this splendid tower there floated down at evening to Havelock Ellis music the spirit of which he thus interprets:

"The music of César Franck always brings before me a man who is seeking peace with himself and consolation with

ROTTERDAM: SAINT LAWRENCE'S CARILLON TOWER IN 1765

DELFT: THE FAMOUS CARILLONNEUR

God, at a height, above the crowd in isolation, as it were in the uppermost turret of a church tower. It recalls the memory of the unforgettable evening when Denyn played on the carillon at Mechlin, and from the canal side I looked up at the little red casement high in the huge Cathedral tower where the great player seemed to be breathing out his soul, in solitude, among the stars. Always when I hear the music of Franck—a Fleming also, it may well be by no accident—I seem to be in contact with a sensitive and solitary spirit, absorbed in self-communion, weaving the web of its own Heaven and achieving the fulfillment of its own rapture.

"In this symphonic poem, 'Les Djinns,' the attitude more tenderly revealed in the 'Variations symphoniques,' and, above all, in the Sonata in A Major, is dramatically represented. The solitary dreamer in his tower is surrounded and assailed by evil spirits; we hear the beating of their great wings as they troop past, but the dreamer is strong and undismayed, and in the end he is in peace, alone."

But what more perfect crown for the completion of a Singing Tower anthology can be conceived than these verses of Alice Meynell, rarely beautiful as they are in their restraint and appositeness of imagery?

Brief, on a flying night,
  From the shaken tower,
A flock of bells take flight,
  And go with the hour.

Like birds from the cote to the gales,
  Abrupt—O hark!
A fleet of bells set sails,
  And go to the dark.

Sudden the cold airs swing.
  Alone, aloud,
A verse of bells takes wing
  And flies with the cloud.

CHAPTER XX

"Magic from the skies."
ARNOLD BENNETT.

IT may be well at this point to examine in some detail the music actually played upon a carillon. A sentence taken from the *Journal of the Royal Society of Arts* forms so admirable a statement of the fundamental purpose of carillon music that I cannot do better than take it as a starting point:

"The carillon with clavier is the finest musical instrument in existence for educating the people in, and cultivating their love for, folk-songs and in teaching them great melodies of their fatherland."

This is so undoubtedly true that it may be stated with assurance that the carillonneur who would achieve distinction must have in mind constantly this noble function of his instrument.

But the carillonneur cannot forever be playing folk-songs! People expect to be amused and interested; thrilled now with beauty and now

wrought to admiration by patterns of sound beautifully conceived and perfectly executed. The scope of carillon music has been extended in the face of manifold limitations of various kinds. The arranger or the composer of carillon music must first of all consider the compass of the particular carillon he is writing for; there being, as yet, no standardization either of number of bells or of type of playing mechanism. He must constantly keep in mind the physical limitations of the performer as well as the modifications in the layout of his score necessitated by the sonority of the large bells and their clearly heard harmonics.

There are further problems of an æsthetic kind; some styles of music being less suitable than other styles. Even so great a musician as Sir Edward Elgar is slightly unfortunate in the piece he composed specially for the carillon. Because of the apparent neglect of certain technical problems the work, as played on the carillon, does not reveal its full beauty as music. Let us see just what we may draw from our store of music and use upon the carillon. In addition to the folk-song we shall find, first of all, preludes, sonatas, fantasias and a miscellaneous

collection of movements in many styles composed originally for other instruments; numerous pieces in the various dance forms adapted from classical scores; arias from operas; classical and modern songs and popular ballads. There is, moreover, a splendid and growing collection of original carillon compositions. An embarrassment of riches, truly, in the employment of which we are soon to have a critique of taste. The whole subject is to be fully treated in a future number of *The Musical Quarterly* in an article already prepared, entitled: "What shall the Carillon play?" by Josef Denyn, written originally in Flemish, but which I have translated into English.

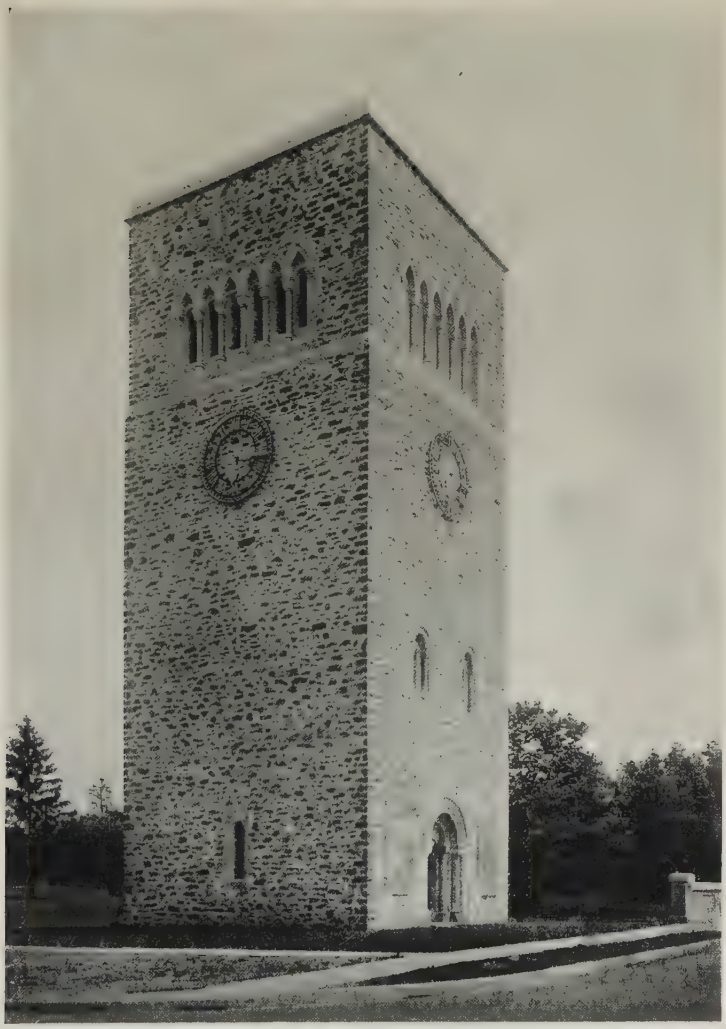
It will be apparent from the typical carillon recital programs which I am about to quote that the element of design is very important in program arrangement. The program must be carefully constructed so as to produce effects either by direct contrast or by a continuity or an accumulation of interest. Bell music makes demands upon the ear which a wise performer will carefully consider. The London *Morning Post* commented upon a recital of Mr. Denyn's as follows:

"Improvising a prelude, Mr. Denyn threw off brilliant scale passages and sweeping arpeggios that made the flesh tingle and the heart beat faster. * * * Then after a display of sheer technique, more dazzling because more novel than anything that a Kreisler or a Paderewski can give us, he subsided into an old Flemish air, which for two centuries has been wedded to the bells of Flanders, and ultimately died away as if swallowed up in the immensity of the element into which it had been projected."

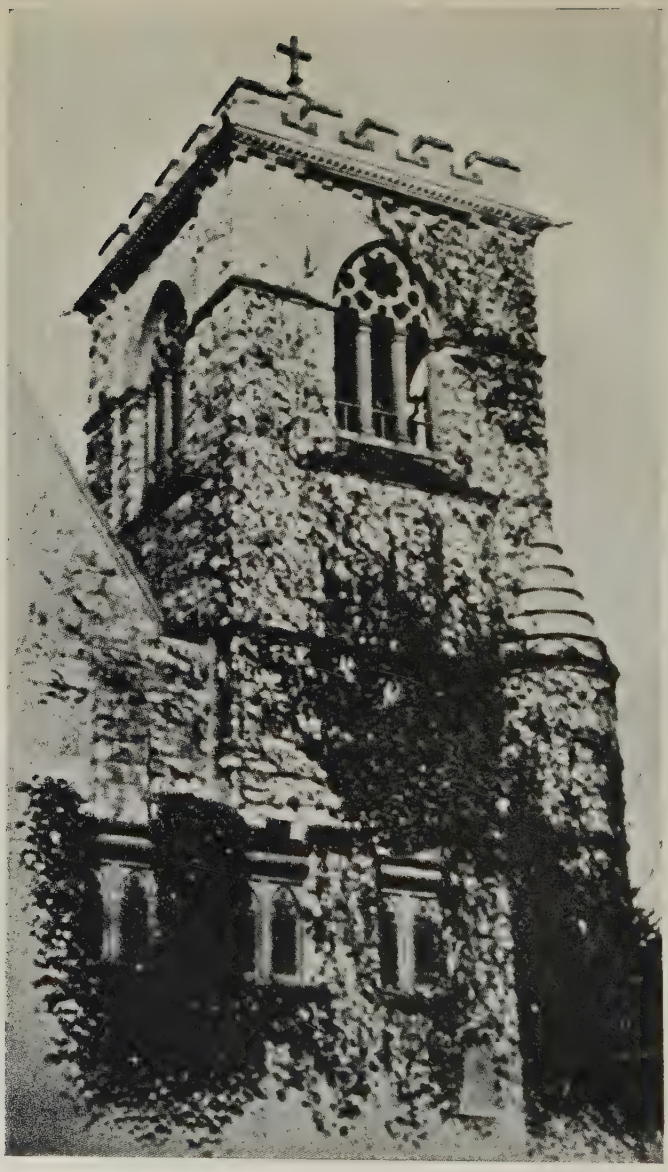
Here is a typical, though short, program of a recital by Josef Denyn:

1. (a) Andante cantabile — Mozart
   (b) Exaucez-moi — De Bériot
2. Polonaise: Primo; Secundo — Fr. Krafft
3. Uit verzamelingen Fr. Coers en Fl. van Duyse:
   (a) God Pan die zat in 't veld
   (b) Daar staat een clooster in Oostenryck
   (c) De Eerste Carileen (1645)
   (d) De minnebode
4. Praeludium in Si — Jef Denyn

A type of program frequently given by Anton Brees, of Antwerp, on his first American tour, 1924, consisted of a classical carillon piece, usually of great technical difficulty, followed immediately by a group of three English or Scotch folk-songs. The third set of pieces combined a work of deep sentiment with a movement of



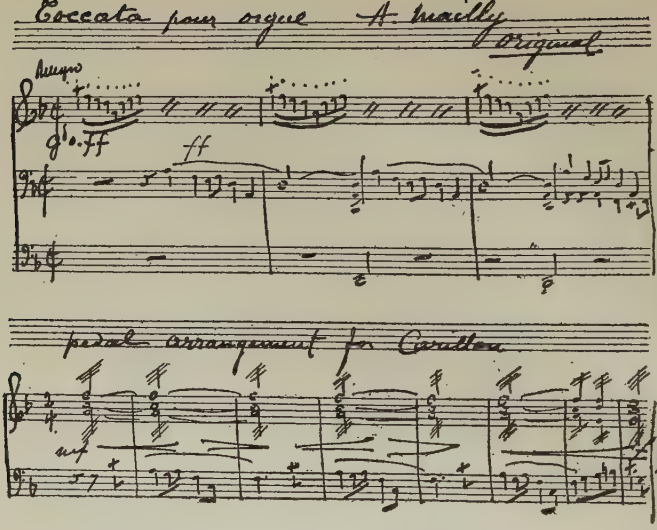
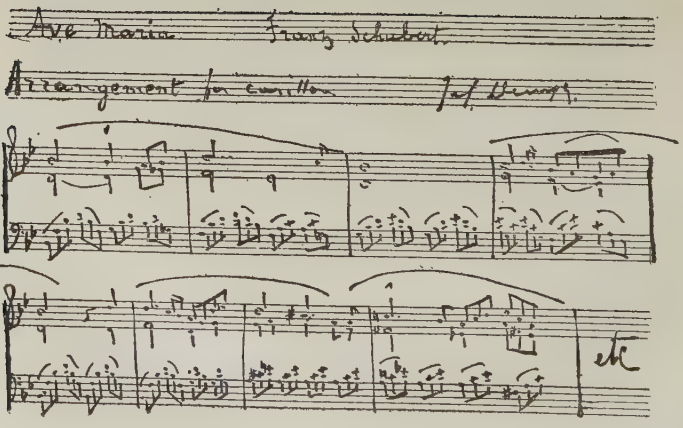
SIMCOE: THE NORFOLK MEMORIAL CARILLON TOWER

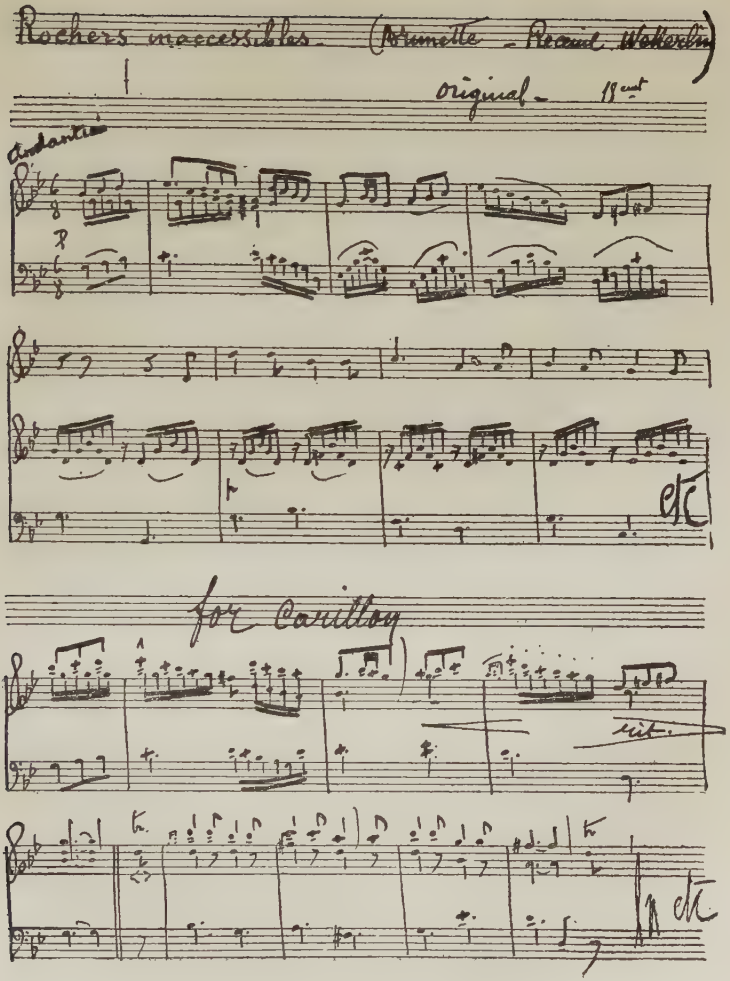


PLAINFIELD: GRACE CHURCH CARILLON TOWER

some brilliance; the Mendelssohn "Venetian Gondola" song, or the Schubert "Serenade" with "Pipe and Tabor" (Barri), or the Menuetto of Van den Gheyn. A group of songs well known in the United States followed and possibly an amazing improvisation or a number of national songs concluded the evening's music. Kamiel Lefévere arranges his programmes in much the same way and, like Anton Brees, perceives the exact point in the course of his recital in which to introduce an element of superlative interest either by improvisation or by leading up in a most perfect way to his most important piece of the evening.

Frederick Rocke, in Morristown, New Jersey, arranges all his Wednesday evening programmes in the same manner, regularly reserving a place for the deliberate introduction of one or two of the better popular songs. Defending the popular song, Mr. Rocke has stated that even a very ordinary piece of melody played simply and well on the carillon will often acquire a dignity it may not inherently possess. It is obvious that in playing to a crowd of people out of doors the carillonneur must make a comprehensive selection of pieces. A


Toccata pour orgue A. Guilly
Original
Allegro
ff
pedal arrangement for Carillon

Ave Maria Franz Schubert
Arrangement for carillon


Rochers inaccessibles (Brunette - Renaud Wetterlin)
original - 11 mes
Andantino
for Carillon

well-ordered program should possess possibilities of high interest for every type of individual in the audience. The carillon recital is not degraded by this element of comprehensiveness in the program; the development of the people's love of the art demands that the programs shall keep within a reasonable distance of the average taste.

Carillonneurs have sometimes been called upon to play their instrument in concert with other instruments or with voices. At Bournville, England, recently, a specially written chorale, with carillon accompaniment, was rendered. The choir, consisting of twenty-four male voices, sang in the open, close to the belfry. The instrumentalist was Anton Brees and the composer of the work, Granville Bantock, was highly delighted with the success of the experiment. There are seventeenth century records of solemn masses accompanied by the carillon; of Te Deum "accompanied by the music of a double carillon" and several choirs marching about a church singing "with the music of the tower." It is not unlikely that as the carillon art grows into community life in American towns and cities its peculiar fitness for use in

concert with groups of instruments and singers will be recognised and employed.

The influence of carillon music upon the public at large, arising from the recitals at Andover, Birmingham, and Toronto, during 1924 and 1925, from the Wednesday evening recitals of Frederick Rocke at Morristown, and from the notable playing of Kamiel Lefévere at Gloucester and especially at Cohasset, have been reflected in countless newspaper articles of appreciation. And, in the autumn of 1925, New York City happily came under the spell of the admirable playing of Anton Brees in Sunday and Thursday evening recitals, on the Park Avenue Carillon.

It cannot be repeated too often, however, in the excellent words of Richard C. Cabot, that:

"Good carillon music reaches the public because it is simple and because it is (or should be) heard again and again. Melodies have to be simple and well knit if they are to be effective in a carillon. They may be cheap or they may be noble, but they cannot be vague. Repetition is an absolute essential in the appreciation of good music. Yet how many concert-goers hear the concert pieces repeated often enough to grasp any but the more trivial of them? Very few. Carillon music, on the other hand, is expected to recur like the seasons and the hymns, until we learn to expect each note

before it comes—as we always do in the full appreciation of good music."

People unaccustomed to the sound of many bells complain occasionally that on their first hearing a carillon recital they are confused; as they put it: "We cannot follow the tune." If such people will relax and simply listen, they will find that the idiom of the bell music will soon communicate itself with perfect clarity. Or, again quoting Mr. Cabot:

"One sometimes absorbs the vital meaning of music all the better if one is not set to listen to it with full attention. To hear music when one is doing something else is often to drink it in even more effectually than if one is focussed upon the effort to listen. The deeper layers of our consciousness are sometimes penetrated very deeply by impressions that steal upon it without any effort of the will, without any strain or intention on our part."

Proper listening will of course include a correct position in relation to the carillon tower. The direction of the wind should be noted and a place chosen out of the way of traffic and disturbing noises.

During Mr. Lefévere's recitals in Cohasset and Gloucester all traffic in the vicinity of the

towers is diverted; traffic is similarly diverted at Morristown on certain stated occasions. The pleasure of the public will increasingly seek this relief from disturbance during carillon recitals. It must be remembered that until very recently the only bell music known in the United States was the chiming of hymn tunes in single notes upon bells not always agreeable in tone and rarely true in pitch. Already in our country wherever a modern carillon is played there is to be found a great body of enthusiastic admirers of bell music who are as intensely interested in its development as in the development of other forms of music.

Musicians will be aided by recalling the paragraphs concerning modern carillon playing, contributed to Chapter IV, by Mr. Rocke. Comprehension of the technique of the keyboard will make all other portions of the instrument, as well as the music written or arranged for it, of much greater interest.

The illustrations of transcriptions, while necessarily brief, will repay study. As already stated, the art of transcription is the real technique, whether the adaptation be made beforehand, on paper, or by a freely improvised tran-

scription preceded by a mental study of the carillon treatment of the work to be performed.

It may be asked how the American musician, interested in the carillon, is to obtain the necessary instruction and guidance in acquiring technique. The answer is gratifyingly simple. Aside from the fact that a master carillonneur now lives in New York City and plays the carillon there, there is no doubt that, before long, each carillon will possess, as part of its equipment, a practise clavier. It is possible, thus, to acquire considerable ability before the actual carillon bells are played. Ample opportunities will exist in New York, in Cohasset and in Morristown for the complete study of the instrument. Furthermore Mr. Denyn, knowing that the time spent by foreign pupils at the Carillon School of free instruction at Malines is very precious, devotes himself as much as could be wanted to the instruction of them.

With Mr. Denyn at Malines, Mr. Brees in New York, Mr. Lefévere at Cohasset, and with the opportunities for preliminary study with Mr. Rocke in Morristown and Mr. Price in Toronto, the prospective American carillonneur is in a very happy position.

CHAPTER XXI

"Bells conspicuous for beauty and richness of tone."
PHILIP HALE.

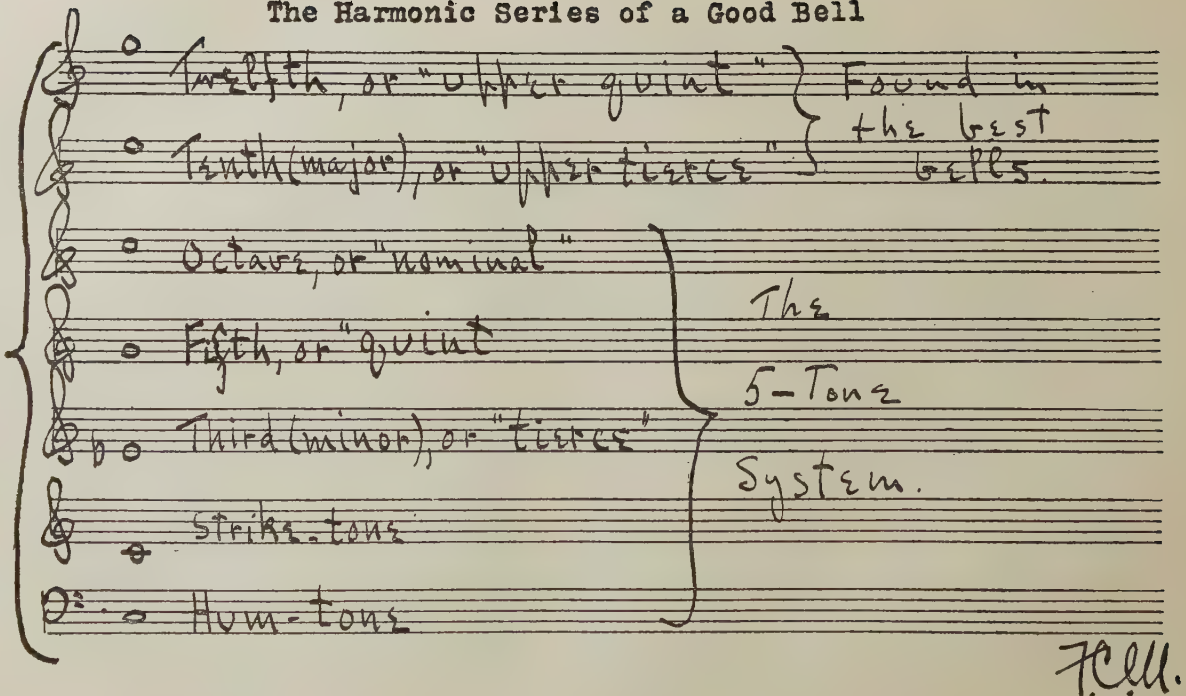
IN a letter of 1653 Frans Hemony declares that a bell should give forth three octaves (the middle one being the strike-note), two fifths, and the major and minor thirds. This theory of tuning, which is employed by the best English bell makers, has been summarised by W. W. Starmer, as follows:

1. A bell must be in tune with itself before it can possibly be in tune with others.

2. Every bell has at least five tones (and in some instances more), which can be most accurately tuned.

3. These principal tones are: strike-note, nominal (above), and hum-note (below), which three should be perfect octaves with each other, and the tierce (minor third), and the quint (perfect fifth) between the strike-note and the nominal. All these must be in perfect tune with each other.

4. The timbre of a bell depends: (a) on the consonance of its component tones; (b) on the relative intensities of the various tones, which in their turn are dependent upon the minute accuracy of sharply defined height, width, and


The Harmonic Series of a Good Bell
Twelfth, or "upper quint"
Tenth (major), or "upper tierce"
Found in the best bells.
Octave, or "nominal"
Fifth, or "quint"
Third (minor), or "tierce"
The 5-Tone System.
Strike-tone
Hum-tone
F.C.M.

thickness proportions. These again must be so adjusted as to admit of the several tones being perfectly tuned without upsetting the ratio between the thickness proportions and other dimensions of the bell.

The science of carillon tuning is making still further progress at the present time, and I am particularly glad to be permitted to give here the definitions and conclusions of Frederick C. Mayer, in a form in which he has specially prepared them for this book. Mr. Mayer declares:

1.—A carillon requires that all of its bells be in good tune among themselves, i.e., collectively speaking, just as all of the notes of a piano are required to be in good tune among themselves. Our modern conception of music demands that the notes of the carillon (i.e., the principal tones, or *strike-tones*) be tuned, collectively, to an accurately tempered scale, preferably in International Pitch, C: 517.3.

2.—A carillon also requires that *each bell* must have at least the first five tones of the harmonic series (i.e., the series of overtones) within each individual bell in good tune. The names and musical intervals of these five tones are as follows, arranged beginning with the lowest of the series:

Hum-tone: a perfect octave below the strike-tone.

Strike-tone: the principal tone of the bell, since it is heard as the most prominent member of the series at the instant of striking; consequently it is taken as the basis from which the other tones are measured.

Third: a minor third above the strike-tone.

Fifth: a perfect fifth above the strike-tone.

Octave: a perfect octave above the strike-tone.

It must be thoroughly understood that the proper tuning of the above-mentioned tones within each bell can be, and *must be* controlled by the bell-founder. Thus the tuning of a carillon differs radically from that of any other musical instrument.

3.—An exceptionally fine bell will have the next two tones of the harmonic series also in good tune. The names and musical intervals of these are as follows:

Upper third: a major tenth (i.e., octave of the third) above the strike-tone.

Upper fifth: a perfect twelfth (i.e., octave of the fifth) above the strike-tone.

These tones, which are the sixth and seventh members of the series of overtones, are to be found in tune not only in the best bells of certain English bell-founders of to-day (i.e., 1925), but also in the best Flemish bells of the seventeenth century, especially in those made by Frans and Pieter Hemony. While we are now requiring carillon bells to be tuned on the 5-tone system, refined musical taste will soon demand a 7-tone system, including the upper third and upper fifth.

4.—While the series of overtones within each bell continues upwards indefinitely, the strength and importance of these higher members diminish in proportion to their increased distance from the strike-tone. It is easily possible, in the future, that improved methods in the designing, casting, and tuning of bells may result in bringing more of these higher overtones under control. (The tenor, or lowest bell of the Park Avenue Baptist Church Carillon, New York, the largest carillon bell ever cast—E: 20,720 lbs.—permits of 13 members of its harmonic series being easily recognised.)

5.—An unwelcome visitor to the well-ordered series of overtones, occurring only in the larger bells, is called the:

Fourth: a perfect fourth above the strike-tone.

This fourth can usually be heard when a bell attains a weight of about 5,000 lbs. When a weight of 10,000 lbs., and over, is reached, the problem of restraining this fourth becomes serious. While the presence of this interval (which at least is consonant with the strike-tone) does not interfere unduly with the musical effect of the deep, rich tones of these larger bells, yet we may expect the science and art of bell-founding to eliminate this disturbing fourth at some time in the future.

6.—The tone of a bell whose principal harmonics *are* in tune will sound true, clear, bright, golden, sweet, sonorous, and harmonious in quality, appealing to the affections—musically—and blending well with other tones.

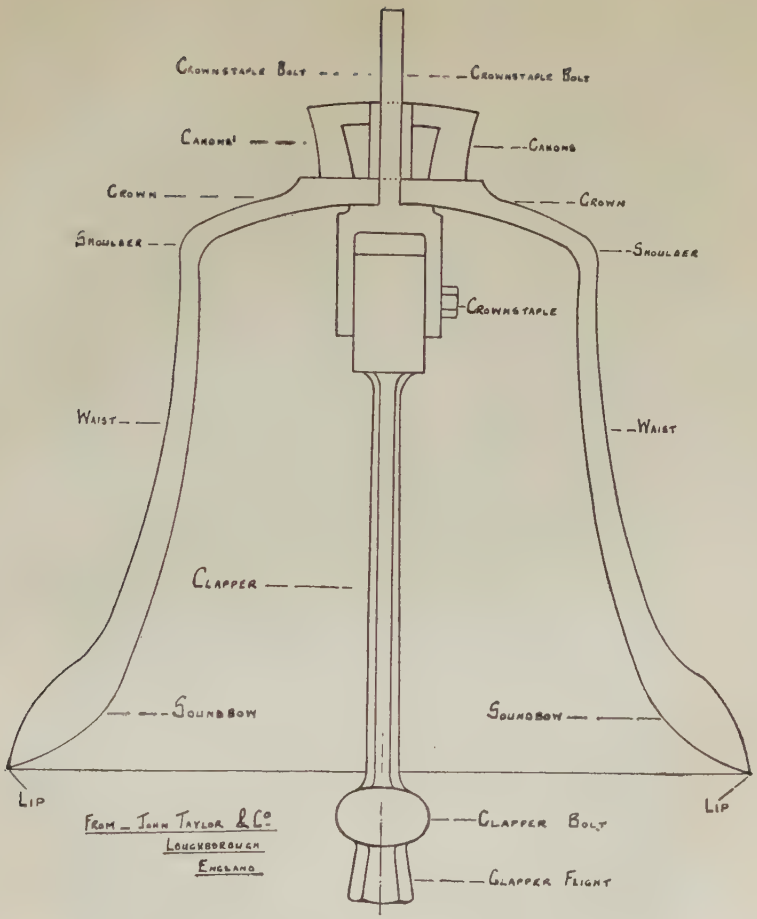
The tone of a bell whose principal harmonics *are not* in tune will sound proportionately false, muddy, dull, leaden, sour, lifeless, and inharmonious in quality, unsympathetic to the affections—musically—and incompatible with other tones.

Those who care for additional information about the tuning of bells will find in a later chapter some account of the extremely interesting papers on tone and tune, pitch and timbre, which were presented at the Carillon Congress of 1925, by Dr. vas Nunes of Rotterdam, Dr. van der Elst of Utrecht, Mr. Starmer of Tunbridge Wells, and Mr. Johnston of Croydon.

Much curiosity exists and questions are often asked as to just how the bells of a carillon are tuned. The process as a whole demands large experience, much scientific knowledge, and the possession of an ear which is responsive to extremely slight differences in pitch. Tuning a carillon is a matter of finest craftsmanship. Van der Straeten, it will be recalled, says a fine carillon is as precious as a violin by Stradavarius. Once in tune, however, the carillon remains so through all time.

The actual mechanical operations of tuning are more or less a trade secret and as such are carefully guarded. The *London Daily News,* nevertheless, published recently an article which contains what seems to be a fairly accurate statement of these operations, and the following description of the mechanical phases of tuning is substantially derived from that article:

> Primarily it can be said that the pitch of a bell has direct relationship to its interior diameter. The greater this diameter the lower will be the note. Exterior and interior curves, composition of the metal, its temperature at casting and cooling are also elements in the making of a perfect bell. Yet it is by varying the interior diameter that its pitch is chiefly affected.

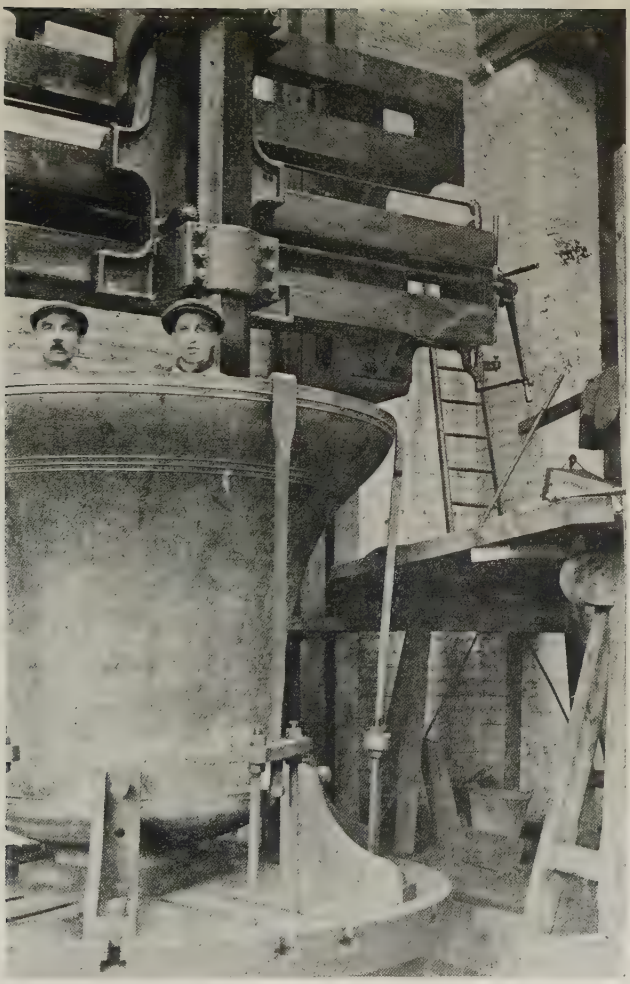


Sectional View of Bell

In a Carillon the heavy Ball of the Tongue (Clapper Bolt) is held by springs close to the Soundbow. Each Clapper flight is connected by wires with a Key of the Keyboard. When the carillonneur strikes a Key he makes the Ball strike the Soundbow. The bell itself is hung rigid; it never moves.

When a bell is to be tuned it is placed, resting upon its crown, on a special vertical lathe, having a revolving platform above which is a rigid but adjustable arm extending downward into the inverted bell and holding a cutting tool. The platform, with the bell firmly bolted thereto, is then set revolving and, by a proper adjustment of the arm and cutting tool, circular shavings of metal can be turned off from any part of the interior of the bell.

It is always intended that a bell shall come from the mold so as to give a note slightly above that called for in the specification for that particular bell. In other words, that it shall have as molded a diameter less than it is to have when finally tuned and finished. The endeavour is always to err on the safe side and give an excess of metal in certain portions of the interior of the bell. All this because tuning consists generally in flattening the pitch of a bell as cast, i.e., increasing its interior diameter by turning off shavings of metal by the process above described. Just at what points these shavings shall be removed and how thick the shaving shall be is in large measure the secret of tuning. Sharpening the pitch is also possible, but to a very slight degree only, by turning off metal from the extreme bottom, or rim, of the bell, thus lessening its diameter at that point. But such cutting the rim shortens the height of the bell and is an extremely dangerous operation, as any change of this kind may seriously injure the timbre of a bell.



LOUGHBOROUGH: THE TUNING OF A BELL

LOUGHBOROUGH: THE MEMORIAL CARILLON TOWER

CHAPTER XXII

"Flanders, where the carillons ripple from old spires."
EDWARD DOWDEN.

I OPEN my note-book and there is written: "Antwerp. Again this enchanting entrance into Europe. At sunrise we steamed slowly up the Scheldt, our great ship standing high above the many red-tiled roofs and long rows of shaped trees bordering the canals and roadways, gaining sight here and there of awakening farm life. It was as if we were welcomed to intimate friendship with the land.

"With a constant shifting of the rudder we were borne up the winding channel of the tidal river. * * * Gradually the more distant scene unfolded and Antwerp's Cathedral showed in a golden mist. As we came nearer we heard from the spire a rich and varied music of bells. What was the tune that floated down to us as a morning greeting? Wagner somewhere has written:

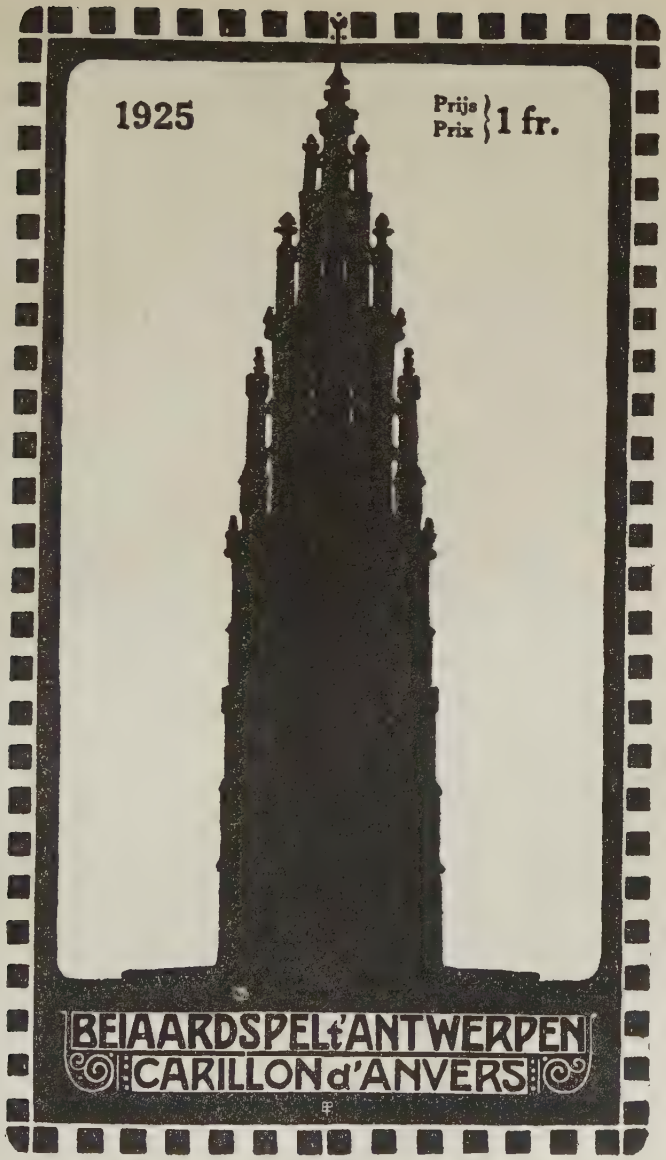
At daybreak
When the silvery bells were ringing!

"Was it some air of his we heard? Surely the swan-boat might have appeared at any turn among those reedy banks, for at this very place, 'The Scheldt near Antwerp,' the scene of 'Lohengrin' is laid.

"Looking out over the trees of the Place Verte, from the open windows of our hotel, we see the Cathedral's spire, now close enough to reveal the delicate details of its beauty, and above the noise of flower market, and tram cars, in the busy square below, we hear, before the great bell Karolus strikes the hour, again the melody of the earlier morning."

And all day long that satisfying music was ours. It went with us through the busy streets of Antwerp as we walked to the Bourse, the Stadhuis, and the Steen, and by its aerial and elusive beauty it constantly awakened remembrance that life holds something more than the practical. It followed us into the Plantin Museum, and as we sat there, in the quiet inner court, again came rippling to us, "over street and tree and city wall," an enchanting melody.

Had we not felt that Mechlin held for us an even greater singing tower, it would have



Antwerp

Cover of Book of Recitals—Season of 1925

been more difficult to depart from Antwerp. But Mechlin was our destination, where we had been especially invited to take part in a celebration of importance, and therefore, on the following day, Saturday, we continued our journey. On our arrival there in the afternoon we found awaiting us our dear old friend, the great carillonneur, Josef Denyn—Jef Denyn, as he is affectionately called. We had arranged our plans so as to join in the tribute to be paid him in honour of the completion of his thirty-five years as city carillonneur. This celebration was also to be marked by the inauguration of the first school of carillon instruction, described in a previous chapter, and to be further spoken of later; by an exposition of ancient carillon keyboards and music, and by the convening of the first carillon congress.

The celebration began on the evening of our arrival with an ovation to Mr. Denyn. As in the twilight he stood in the doorway of his house, which is in the centre of the old city, surrounded by present and past burgomasters, city councillors, and carillonneurs from Belgium, French Flanders, and the Netherlands, and by other friends who had come from afar

to greet him, a procession enthusiastic in spirit but irregular in formation, came into view. In this marching multitude were fifty-five guilds and societies—scientific, artistic, musical, political, and religious—bearing banners, often ancient and magnificent, beautiful in fabric and design. There were also groups of regular army officers and veterans wearing their medals, there were companies of the professional men and merchants of the town, there were clerks, there were boatmen, there were troops of school boys and school girls, all bent on paying homage to their beloved townsman. This thought alone seemed to fill their hearts.

At intervals in the enthusiastic crowd came seven bands of music, five of which evidently had assembled themselves for the occasion. The players in these five bands as they passed, either stopped their music for an instant, in order to salute Mr. Denyn, or else continued playing but turned their bodies, fiercely blowing trumpets and bugles directly at him. Darkness was approaching. The picture was one not to be forgotten. There was something primitive, almost barbaric, in the scene.

After a good portion of the throng had passed,

Mr. Denyn, escorted by the burgomasters and others who had been standing with him, took a place in the ranks and the march continued through the narrow, winding streets of the old city. It was like a royal progress. The great carillonneur walked with head uncovered and from time to time people, old and young, even mothers with little children in their arms, ran out from the crowds to take his hand. "Our Jef" they called him, and they told him again and again of their great affection. I walked by his side and heard their greetings.

At the conclusion of its march the procession entered the Festival Hall, and Mr. Denyn and his group of friends took seats on the stage. In order to give more space, many chairs had been removed from the hall, and when this was completely filled, the Burgomaster in a loud voice ordered that the doors be closed. Thus quiet was assured.

Three or four short addresses were then made in Mr. Denyn's honour by a number of his friends, beginning with the Burgomaster, who spoke in the name of the town. Tall sheafs of flowers, wreaths of laurel, pictures of singing towers, and other gifts, were then presented to

the distinguished carillonneur by groups of admirers from various parts of Belgium and elsewhere, so that, as he stood in the centre of the stage he was surrounded and finally almost hidden by these tributes. Deeply moved, he made reply to each speaker in the same language in which the greeting had been given—Flemish, French, or English. From time to time there was music from an excellent band, and the ovation ended with the playing of some Flemish folk-songs and the Belgian national air.

The formal opening of the Exposition of Carillon Art, in connection with the Congress, took place Sunday morning. A cantata, entitled "The Carillon," written for the occasion, was well sung in the courtyard of the City Academy by a chorus of trained voices, and late in the afternoon another cantata, called "The Carillonneur," was admirably given in the Festival Hall by over a hundred singers, old and young. Both these cantatas were sung in Flemish.

At noon that Sunday the Burgomaster, standing at the great table in the council chamber of the city hall, with four former burgomasters by his side, announced the inauguration of the Carillon School and the installation of Josef

Denyn as its Director. He then presented to Mr. Denyn a medal, specially issued by the city, to mark the occasion. The United States Ambassador to Belgium, who had come from Brussels to join in the festivities, added a few words of congratulation. An audience that filled to the doors the council chamber listened approvingly to all the proceedings. Finally two attendants in official dress appeared, resplendent with gold chains. They came from the Burgomaster's private room, near the council table, and bore trays on which were glasses of wine. These they offered to the entire group around the table, which included the Denyn family, the distinguished guests, and the city councillors. After this ceremony came the formal presentation to the city authorities and to Mr. Denyn of the delegates to the congress.

That same afternoon, in the Communal Theatre, the Carillon Congress of 1922 was formally opened, and it continued its sessions all day Monday. This congress was the first assembly of the kind known in carillon history. It brought together about forty delegates and was formally addressed by seventeen speakers. Among these speakers were six carillonneurs,

MECHLIN: CARDINAL MERCIER AND DELEGATES
Members of the Carillon Congress 1922 at the Reception at the Archiepiscopal Palace

MECHLIN: THE CARILLON CONGRESS OF 1922

two bell-founders, several carillon historians, several musical experts, and an architect of distinction. The carillonneurs took up the æsthetics and the technique of the instrument. The historians and experts presented special points concerning its origin and development, while the founders showed the complex nature of bell tones and the qualities which a bell ought especially to possess in order to be acceptable in a carillon.

The paper presented by Josef Denyn stands in a class by itself. It was submitted as a reply to the question, "What music ought to be played on the carillon?"—a question which he said he had frequently asked of himself. After having enumerated the very restricted number of works —only a score—written for the carillon, among which he placed in the first rank the Preludes of van den Gheyn, he commended to carillonneurs certain classical pieces which could advantageously be used, some of these being part of the repertoire of the best players of carillons in the 18th century. And he recalled, as being well adapted for the carillon, many a charming composition of the Flemish, French, and Italian harpsichordists of that period. He urged the

frequent employment of the fine songs of the ancient Seventeen United Provinces, found in the splendid collection of Florimond van Duys. He also drew attention to a great number of modern melodies which it is possible to play on the carillon, and indicated the dangers to be avoided in the choice and adaptation of such works and the method to be used to reproduce them without lessening their original beauty. Opera music he did not entirely proscribe but showed that most of it was excluded by the limitations of the carillon. Finally, he gave important suggestions as to what religious music is suitable, what improvisations the carillonneur may properly make to enliven his recitals, and how a carillon program should be constructed. No one before had ever attempted definitely to define the restrictions and as well the possibilities of bell music. This notable address very appropriately marked the appearance of Mr. Denyn in the distinguished position of the first director of the carillon school, a school established coincidentally with the first carillon congress.

An important paper was also read by the Belgian architect, Gérard De Ridder, president of

the Society for the Protection of Sites and Monuments of Antwerp. Three other addresses, by A. Brandts Buys, representing the Dutch government; by W. W. Starmer of England, and by the author of this book, treated respectively of the progress of carillon art in the Netherlands, England and the United States. Among other speakers was Dr. G. van Doorslaer of Mechlin, who discussed the first use of the keyboard with the carillon, which he concluded occurred between 1509 (Oudenaarde) and 1540 (Antwerp). Prosper Verheyden of Antwerp presented a study of the interesting carillon repertoire of Joannes de Gruytters, 1746, and H. de Coster showed the origin and purpose of the Carillon School.

The Congress of 1922 finished its discussions late Monday afternoon. The proceedings, which include three papers in English, one in French and the remainder in Flemish, make a printed volume of 188 pages, and may be obtained at the Carillon School at Mechlin. This school, with at present sixteen pupils, one a woman, has been a success from its start. Lovers of the carillon art are sustaining it, so that instruction is given free and the only expense to

the pupils is that of lodging and board. They have the privilege and pleasure of daily intimate association with the great carillonneur, their director, his criticism of their playing and his encouragement of their attainment.

When it is realised that a lesson from him on St. Rombold's carillon involves his climbing 400 steps to the keyboard in the carillonneur's cabin, and that he does this, sometimes daily, for interested and advanced pupils, the seriousness as well as the generosity of the instruction may be somewhat comprehended. It cannot be fully understood, however, until a visit has been made to Mechlin.

CHAPTER XXIII

"Quand le jour va finir
Debout dans l'air,
Le Beffroi se souvient du passé et s'exalte."
GEORGES RODENBACH.

IT rained heavily all that Monday afternoon. Under one umbrella we walked back from the congress along the narrow shopping street with its clanging electric car, through the quiet square and past the cathedral, the tower of which was outlined black against the sky as the rain fell steadily across it. As we were passing Mr. Denyn's house, Adolf, his son, seeing us, ran out into the storm. "Great news! Great news!" he called joyfully. Then waiting until he had reached us, he added in a low, excited voice: "I have a secret for you. The Queen comes from Brussels to-night to hear the recital. It is to be a surprise for my father, so do not tell him,—do not tell anybody," and waving his hand he ran back to shelter.

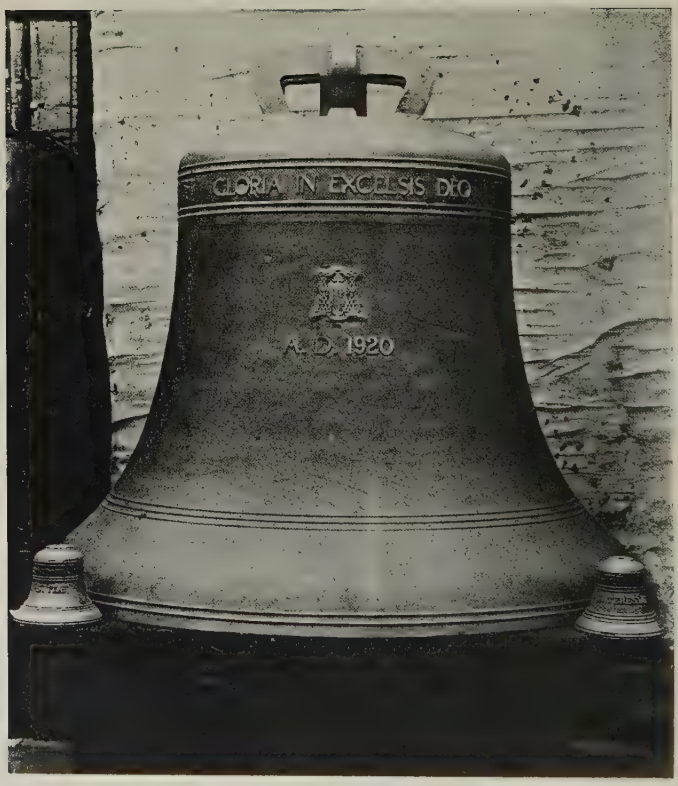
We dined that evening with the Chanoine (Canon) Dessain, a brother of the Burgomaster

of Mechlin who also was of the party. As secretary, Mr. Dessain had accompanied Cardinal Mercier, when in 1919, just after the Great War, he made his impressive journey to the United States, and was with him in Albany when he received the degree of LL.D. from the University of the State of New York. Since Mr. Dessain's return to Mechlin he has become one of the canons of St. Rombold's Cathedral. Shortly after seven o'clock we drove through a gateway leading into an ample, paved courtyard and stopped before his pleasant house, by the side of which and separated from it by a high, openwork screen of iron was a beautiful garden where many roses, drenched with rain but glorious in colour, were in bloom.

While we were leaving our wraps in the hall, the Chanoine came from the salon to welcome us. He seems decidedly a man of the world, and greeted us in perfect English, with very much the manner and intonation of an Englishman. This is largely due to his having received much of his education at Cardinal Newman's School at Oxford. Two of his sisters live with him, and one of them came forward to receive us as we entered the drawing room. A number

Edam
Ornamentation on a van den Gheyn bell

Mechlin: Ornamentation on a Hemony Bell



ARMAGH

LARGEST AND SMALLEST BELLS OF THE CARILLON

of people had already assembled there—both old and young—many of whom were in Belgium in the interests of the Belgian-American Foundation. The Belgian Ambassador to the United States was also of the group and all had motored the twenty miles from Brussels in order to enjoy the unusual pleasures of the evening.

As we sat down at dinner—a party of twelve—our host, the Chanoine, said that, it being a Fast Day—the eve of the Feast of the Assumption—we were to dine on fish, eggs and ice cream! He then asked a blessing and an excellent dinner followed.

As we arose from the table the Chanoine, looking about at his group of guests, said to us all: "The Cardinal has sent word that if you have no more interesting plan for the evening, he hopes you will come to him to hear the carillon recital." As this invitation meant the realisation of our highest hopes, it was received with the greatest satisfaction, and at half past eight o'clock the Ambassador's comfortable car, which had brought him from Brussels, appeared and carried those of the party who cared to drive, to the Archiepiscopal Palace. As we drew up before it, its great, wooden entrance doors iron-

hinged and solid, were reminiscent of mediæval times. When these opened to let us pass in, our car continued, under cover, for a few feet further to the foot of a broad interior staircase, and as it came to a stop, we could see in the twilight the tall, gaunt form of Cardinal Mercier in brilliant robes, descending hurriedly. He evidently thought the Queen was arriving!

His greeting of us was, nevertheless, perfect, and as, one by one, we descended from the car, he stood awaiting us, his wonderful eyes glowing with generous sympathy and both arms extended in welcome. In turn we each grasped his hand, all except Mademoiselle Dessain, who knelt and kissed his ring.

This was not our first visit to the Archiepiscopal Palace. On a Monday evening in August, two years earlier, we had rung the outer bell of the same gate, by the Cardinal's invitation, to hear with him, in the garden, a carillon recital. As the doors then opened to admit us the guardian sounded a bell; we passed on through the ample entrance hall and finally found ourselves in a garden walking down a pathway between rows of tall white flowers. Then, from out of the dusk, in the distance, ap-

peared, coming toward us, the benign and impressive form of the Cardinal himself, followed by a group of priests. His low, rich voice greeted us in French and in English, and then, turning, he led the way in the deepening twilight, back to low chairs placed in the mysterious depths of a tree-shaded lawn. There, in perfect quiet, we listened to Denyn's prelude, to a sonata by Pleyel, to Handel's "O Lord, Correct Me," and to old Flemish folk-songs—simple, exquisite, all of them—given forth from the lofty and massive tower dominating the southern horizon.

The beauty of the scene, as the stars gradually filled the sky, the sentiment awaked by the thought of what Belgium had experienced since we were last within her borders, the presence of the great Cardinal, and the art of the Master Musician, made the evening one never to be forgotten.

As the night grew cooler the Cardinal arose and walked slowly back and forth in the shadows. Just before the close of the recital he came to each one of us in turn and in low tones said a few words—words which inspired hope, bestowed a blessing, expressed farewell.

Then as we continued listening to the music, but with our eyes fixed upon him, he took his way quietly down the path leading toward the Palace. And although his tall form soon was lost in the darkness, his presence remained to our inner vision radiantly alive.

But on the rainy night, two years later, of which I am now writing, the evening developed quite differently. In a few moments, our party being complete, the Cardinal said that although the storm was nearly over the garden was too wet to be enjoyable and therefore, much to his regret, he had been compelled to arrange that we should hear the recital from within the Palace. He then invited us to ascend to two rooms on the first floor, in the window seats of which, protected by our wraps, we could sit and listen to the music.

This plan was carried out. So tall were the French windows that when opened to their full height, we could look freely across the garden up to the very top of the great tower of the Cathedral, and hear every note that floated down from it. The recital began promptly at nine o'clock. We sat, with the lights turned low, in the darkness of the rainy summer eve-

ning. This seemed to concentrate our thoughts on the message of sound that came from the tower and to increase its impressiveness and beauty. Many were the words of delight and amazement from those of our party who never before had heard a carillon and now were deeply moved by the surpassing majesty of its music.

All this time the Cardinal had not been with us. He had remained at the foot of the outside staircase to await the coming of the Queen and upon her arrival had immediately taken her and her party to listen to the recital from another part of the Palace.

Just before ascending the tower Mr. Denyn had been told of the Queen's presence and thus was ready to play as a finale the national air, "La Brabançonne." In fact shortly before nine o'clock the news had spread throughout the city, for when the royal car appeared in the streets many recognized it and began calling out in Flemish, "The Queen! The Queen!"

As the recital ended, Cardinal Mercier sent word that he hoped we would all join him in an upstairs room for tea. So a little after ten o'clock we ascended another flight of the great staircase and entered a large drawing room,

where on a centre table were spread tea and cakes which a man, standing near, served. Soon from a room next ours, and talking together quietly as they moved toward us, came the Queen and the Cardinal, followed by the royal party and various priests. In a friendly manner they walked slowly from group to group, stopping to have a few words with each one of us. The short, slender figure of Queen Elizabeth, dressed in white, beside the tall, gaunt form of Cardinal Mercier, in flowing scarlet robes,—both so quietly at ease, so unmindful of themselves—were in striking contrast.

The Queen's use of English was excellent. The pauses she sometimes makes, longer than in usual conversation, do not occur, I am told, from any lack of knowledge of the language in which she is at the moment speaking, but from a slight timidity which she has never entirely overcome. With her was the Princess, a tall girl, about fifteen years of age, with an abundance of wonderful hair which tied in a loose knot hung down her back. The short ceremony was soon completed. As the Queen and all her party, escorted by the Cardinal and the Chanoine, disappeared through a doorway other than that by

which they had entered the room, we could hear the rumble of the royal motor-car as it drew up under the porte-cochère, and the Cardinal and the Chanoine did not again join us until their royal guests had started in it on their drive to Brussels.

CHAPTER XXIV

"Dan mocht de beiaard spelen."
JULIUS DE GEYTER.

THE second Carillon Congress took place at 's Hertogenbosch (Bois-le-duc), in August, 1925. It was largely attended and truly representative and gave excellent opportunity for a survey of the progress of the art. The members first came together on Friday, August 14, at noon, at a formal luncheon, during which they were welcomed by Baron Van Voorst Tot Voorst, Royal Commissioner of the Province, and by A. Brandts Buys of Velp, President of the Congress. Immediately after the luncheon the delegates adjourned to the great hall of the Casino, where all the discussions took place.

Of greatest scientific importance were the addresses presented there by Professor A. vas Nunes of Rotterdam, doctor of science and physics, and of Professor W. van der Elst of Utrecht, professor of mathematics, both of

DOUAI: THE BELFRY

Enkhuizen: The Dromedary Tower

whom are specialists in the study of acoustic phenomena. Dr. vas Nunes showed, by the aid of experiments well carried out and often rendered apparent to the members of the congress by projection upon a screen, some important facts relating to contours, composition of metal, and temperatures at casting and cooling which he had found existing in the carillon bells of Frans Hemony.

The official report sums up his discoveries as follows:

"Il a trouvé notamment: (a) que les profils intérieurs de même que les profils extérieurs de ces cloches sont semblables entr'eux; (b) que la composition chimique du métal est sensiblement constante; (c) que les vitesses de vibration des tons fondamentaux et harmoniques sont entr'elles exactement comme les dimensions linéaires, de légers écarts étant dus aux variations de l'élasticité de l'alliage sous l'influence de la température de la fonte et du refroidissement. Fr. Hemony a pris grand soin d'appliquer le principe de la similitude dynamique en donnant à ses cloches des formes aussi rigoureusement semblables que les circonstances du travail l'ont permis. M. vas Nunes établit en principe que lorsque le fondeur est parvenu à maîtriser complètement les difficultés inhérentes au profil, à la composition du métal, à la température de la fonte et au refroidissement, il est à même de produire des cloches de même valeur par rapport à la justesse de leurs tons fondamentaux et harmoniques."

Dr. vas Nunes ended by the question: Why did the ancient founders give the bell the general form in which we know it? It seems probable that Dr. vas Nunes is on the way to answer that question himself, and the congress, in expressing the hope that he would go on with his investigations, indicated its confidence in his conclusions.

Dr. van der Elst in the next paper created little less than a sensation by his statements, also most fully proven by experiments projected upon the screen, that not only can the exact position of each harmonic be definitely located in a bell but by means of instruments of his invention the vibrations of the harmonics can be made visible. Thus, he asserted, is provided an absolute method of ascertaining the pitch of the harmonics as well as establishing whether or not they are developed at the correct places in a bell. The significance of this can hardly be over-emphasised. No longer would it seem that any founder need be in doubt as to the pitch and quality of tone of the bell he produces.

Other papers dealt with the progress of carillon art in many countries. Mr. Brandts Buys told of the advance in the Netherlands since the account given by him at the first congress in

1922; Dr. G. van Doorslaer of Mechlin enumerated important steps Belgium had taken in the development of the carillon, and the author of this book gave details, with lantern slides, of the carillons recently installed in the United States and of those in Canada, South Africa, and Australia. Prosper Verheyden of Antwerp announced the results of the study he had lately made of carillons, existing and destroyed and renewed, in French Flanders, and he also read in the closing hours of the congress a second extremely valuable paper on various carillons, past and present, at Antwerp.

Mr. Verheyden, a man of the widest culture, is secretary of the Carillon School at Malines. Standing, as it were, in the background, although really of the umost significance and authority, he watches and fosters everything connected with carillon art. He has been intimately associated with Mr. Denyn for 35 or 40 years, and in addition to his labours in the carillon world, he is a historian, an author and a critic. Special mention must be made of his extraordinary kindness to American students attending the congress as well as to interested American musicians passing through Mechlin.

On Saturday morning the art of tuning carillon bells was excellently discussed by C. F. Johnston, of Gillett and Johnston, Croydon, and on Sunday afternoon W. W. Starmer of Tunbridge Wells told the congress of carillons and bells in the British Isles. He gave credit to John Taylor and Company of Loughborough for the first examples of scientifically tuned bells made in recent years, and said that the Taylor Company either established or rediscovered a method of tuning harmonics, which must have been known to such founders as the Hemonys and van den Gheyn, but which had been lost to the world for at least two centuries.

An outstanding paper of the congress was that by Mr. Denyn in which he discussed the keyboard of the carillon. Greatest of all carillonneurs though he is, and founder of modern carillon technique, Mr. Denyn has studied every minutest detail of the instrument. His opinion as to the keyboard, its disposition and measurement, must be accepted not only as the seasoned judgment of an authority, but as the concrete experience of a practical carillonneur for over forty years. Mr. Denyn insists that the keyboard at Mechlin should be the standard. The

opinion of the American students, who subsequently visited the carillon at Mechlin, is that Mr. Denyn possesses a keyboard which enables the performer to execute the most complicated and delicate passages with extreme ease. Undoubtedly the splendid towers of the Low Countries, ample in space as they are, afford the constructor superior advantage for placing the bells. There seems to be no reason, however, why the weight of the levers of the two upper octaves of bells, elsewhere, should be any heavier than those at Mechlin, which can be operated by the fingers, even in a triad played by one hand. Even the lowest bells in the Park Avenue, New York, installation can be played with ease by the hand without protection for the smaller fingers.

Besides the addresses already mentioned, eight or ten other papers were presented during the three days of the congress, covering various interesting phases of carillon history and development. The more important papers appear in the printed proceedings of the congress, and these can be obtained at the Mechlin Carillon School.

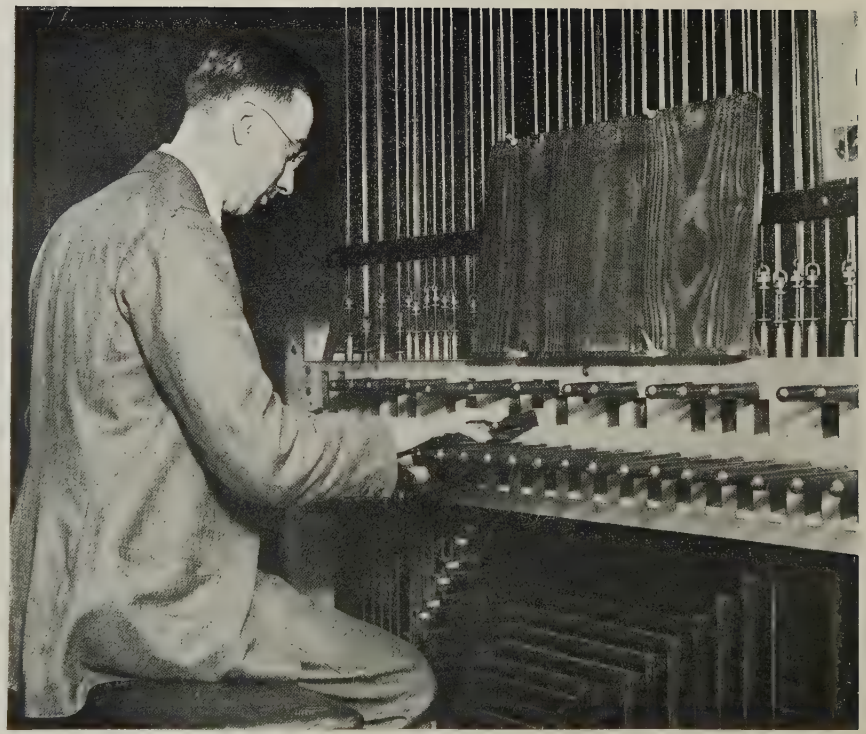
CHAPTER XXV

"The blending bell-music floats upon the air."
HENRY VAN DYKE.

THE quaint old town of 's Hertogenbosch was thronged at twilight on the first evening of the Congress of 1925 with the crowds that passed through the narrow streets on their way to the great square, where in the shadow of St. John's magnificent cathedral they waited in silence for the first notes of the opening recital, by Josef Denyn, on the new carillon. The new thirty-eight bells of this carillon were made by Gillett and Johnston, of Croydon, a fine Hemony bell of the old carillon having been sent them as a pattern. The new bells are very fine in tone, and the complete carillon, numbering 42 bells, 4 being from the old carillon, is extremely satisfactory. Mr. Denyn's programme commenced at 8:30 o'clock and aroused high enthusiasm and much applause.

The experience of such a recital is one of the

's Hertogenbosch (Bois-le-duc)
The Singing Tower



ROTTERDAM

The carillonneur at the keyboard of the City Hall Carillon

most delightful and inspiring things in the world of music. Mr. Denyn is the supreme Bell Master. Critical listening is impossible. By the time his improvised prelude has died away, one is simply spellbound with the multitude of beautiful sounds, a flock of gorgeous colours, issuing from the tower. Perfunctorily one glances at the programme only to realise that the title of the work hardly matters, so long as the great carillonneur is playing. This is not land song, an old classical dance movement, or to say that the treatment of a particular Nether- a piece of technical virtuosity, escapes observation; it is to say, however, that the musicianly playing of Mr. Denyn transports one far beyond all ordinary considerations. He is one with his instrument, a unique genius, and a great personality. He was followed at 9 o'clock by Fernand Redouté, Carillonneur of Mons, and after he had finished Robert Dierick, Carillonneur of Ghent, completed the evening's playing.

Recitals on the second evening were given by four Carillonneurs of Holland, the best playing coming from the hands of Ferdinand Timmermans, carillonneur of Rotterdam.

The third evening's recitals included three

half-hour programmes by pupils of Mr. Denyn, concluding with the really remarkable numbers by Gustaaf Nees, Mr. Denyn's assistant. The playing of Mr. Nees and other pupils of Mr. Denyn demonstrated fully the excellence of the Denyn system of training. The standards of musical interpretation demanded of pianists and organists are demanded by Mr. Denyn; technical finish, dazzling with nuance, as in the case of Mr. Nees, is an accomplishment arrived at only for the purpose of complete delineation of the music in hand. It is this fact that places the art of the carillonneur with the other musical arts and justifies the serious critical attention now given to it.

In addition to the sessions of the congress and the evening recitals there was the further interest of an exposition of manuscripts and bells in a building close to the Casino. An examination of the manuscripts revealed progress similar to that which has been made in the instrument. Passing from the very simple music commonly used in the carillon up to about fifty years ago, there are now to be found splendid arrangements of classical movements from Haydn, Mozart, Schumann, Schubert, and some of the

moderns. Better still are the printed examples of original compositions for the instrument, one of the most notable works in this class being a sonata by Gustav van Hoey of Mechlin, a very distinguished Belgian musician.

At our little hotel on Saturday evening, the second day of the congress, we gathered as our guests for dinner Mr. Denyn and a few of his special friends, among them Mr. Verheyden and Mr. Starmer,—in all a party of ten. The good cooking and excellent white wine, the pleasant talk, and above all the kindly enthusiasm of the group, made it an hour and a half of great enjoyment. After dinner, as darkness came on, some of our group went out into the great square opposite the cathedral and joined the crowds which had gathered to listen to the evening playing. Five of us, however, climbed to the top story of the hotel where, from a large window, in one of the small rooms, over a picturesque foreground of Dutch gables, there was an uninterrupted view of the imposing Singing Tower a thousand feet away. There in the semi-darkness of the summer starlit night we sat for nearly two hours, Mr. Denyn in front of us all, so that he might hear without distraction. That

evening he particularly desired to give critical attention to the playing of Ferdinand Timmermans, the carillonneur of the new City Hall at Rotterdam. When this promising carillonneur had splendidly finished his half hour of play, which included the Third Prelude of van den Gheyn and the beautiful old Flemish folk-song, "Ic seg adieu," Mr. Denyn arose, then turning to us and clasping his hands together in a characteristic attitude of approval, said, with manifest joy and satisfaction: "My first Dutch pupil, —the first Netherlander to get the diploma of the Carillon School!"

CHAPTER XXVI

"Heaven's choirs are looking out."
JOOST VAN DEN VONDEL.

THE phenomenal development of the carillon movement in America is one of the most astonishing and gratifying results of the dissemination of the history of the Old World instrument. For the sake of the historical record and to meet many inquiries it may not be out of the way to say here that the recent development of active interest in carillon art as a whole and the installation of so many fine examples, particularly in America, of the perfectly tuned modern instrument, seem to be due, in large part, to the wide-spread reading of "Carillons of Belgium and Holland." That book, which chanced to be the first in any language to reveal the basic characteristics and civic importance of Singing Tower music, was an accurate preliminary study and exploration of the field covered more in detail by the present volume.

The first modern carillon on the American

continent was that at the Metropolitan Church, Toronto, Canada. It was made by Gillett and Johnston, of Croydon, England, for Chester D. Massey in memory of his wife and was dedicated April 2nd, 1922; F. Percival Price, the present carillonneur, playing at the opening. The heaviest bell of the twenty-three weighs 8,960 pounds, while the total weight of the carillon is 44,800 lbs. This instrument is one of the best American carillons; the addition of a third octave of lighter bells would however seem to be necessary in order to place it in the very first class.

The Dominion of Canada has procured for the Victory Tower of the Parliament Houses at Ottawa, of which the architect is J. A. Pearson of Toronto and the Assistant Architect J. O. Marchand of Montreal, a carillon, made by Gillett and Johnston, a duplicate of the New York carillon. The beauty of the whole group of buildings, their commanding situation above the river, the ample surrounding spaces, the dignity of the belfry, and the superb carillon of fifty-three bells set 300 feet high, all combine to make the Ottawa Singing Tower one of the finest anywhere existing.

In June, 1925, a small carillon, by Gillett and Johnston, was opened by F. P. Price in Simcoe, Canada. This instrument, which forms part of the Norfolk War Memorial, was lent by the War Memorial Committee, in 1924, for the tower of the Electrical Building at the Wembly Palace of Engineering. There are twenty-three bells, the heaviest being 1,568 pounds in weight. St. George's Church at Guelph, Canada, in October, 1925, obtained of Gillett and Johnston a carillon of twenty-three bells, of which the bass bell weighs 1,562 pounds.

Three months after the inauguration of the Toronto carillon the first modern carillon to be erected in the United States was opened by G. B. Stevens at the Church of Our Lady of Good Hope, Gloucester, Massachusetts. The thirty-one bells of this carillon were given by various individuals and groups and were made by John Taylor and Company of Loughborough, England. The heaviest bell weighs 2,826 pounds and the total weight of the bells is 28,000 pounds. This carillon was admitted to the country free of duty by special act of Congress. Cardinal O'Connell was present at the inauguration and played one of his own compositions. Kamiel

Lefévere of Mechlin has played the Gloucester carillon each Wednesday evening during June-October in the last two years.

In March, 1923, a carillon of twenty-three bells (heaviest bell 2,296 pounds; total weight of bells 11,998 pounds) was opened at Grace Church, Plainfield, New Jersey. This instrument, the gift of a parishioner in honour of the completion of twenty years as Priest of the Parish by the Rev. E. Vicars Stevenson, was built by Gillett and Johnston and was first played by F. P. Price of Toronto. In 1924 Kamiel Lefévere played the carillon for a week. Although a small carillon the Plainfield instrument pleases all by its beauty of tone. In the beautiful Memorial Tower, built by Guy Lowell, at Andover, Massachusetts, a carillon by John Taylor and Company was opened on December 1st, 1923, by the carillonneur, Carl F. Pfatteicher. This carillon of thirty bells, the heaviest bell of which weighs 2,347 pounds, and practise keyboard, was given by Samuel Fuller, and is a splendid example of the medium-sized carillon. At Birmingham, Alabama, an exceedingly fine small carillon of twenty-five bells (heaviest bell 1,709 pounds) was placed in

the belfry of the First Presbyterian Church by James Franklin Rushton in memory of his father, William Rushton. The carillon was made by John Taylor and Company and was opened on February 17th, 1924, by Frederick Rocke of Morristown, New Jersey. Anton Brees, of Antwerp, visited Birmingham later and gave recitals for more than a week.

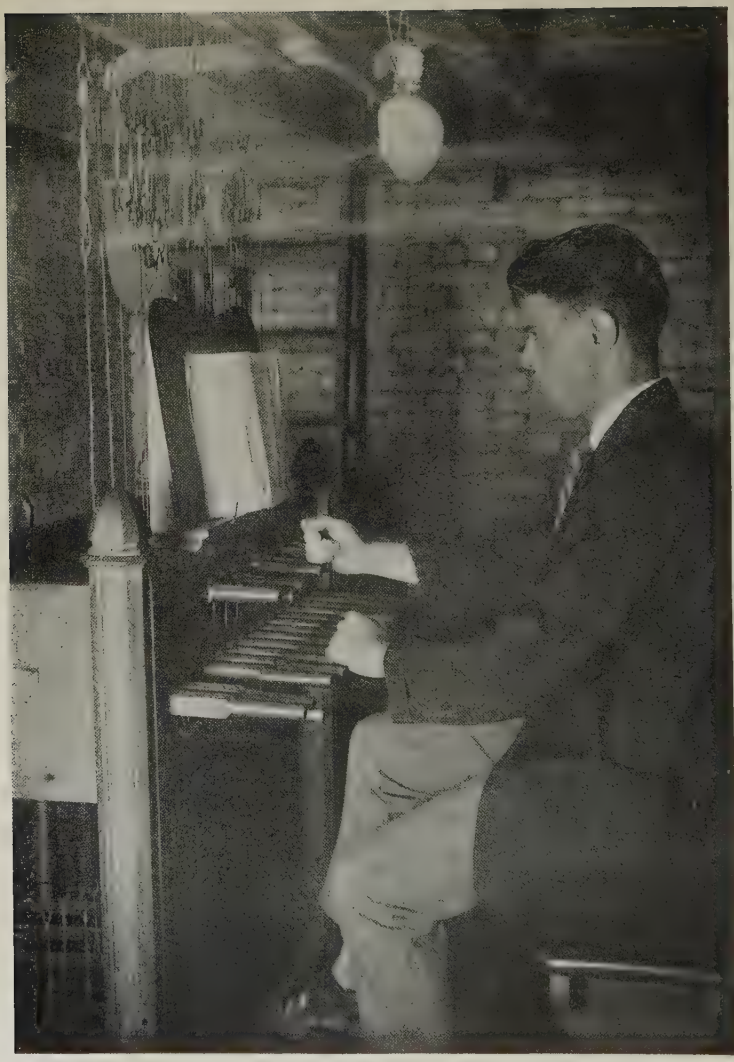
The noble tower of S. Peter's Church, Morristown, New Jersey, the architects of which were McKim, Mead and White, was destined from the beginning to house some large bells, but a carillon had not been thought of until, during his campaign for the bells, the present rector, the Rev. Donald M. Brookman, finding that the memorial bells given by individuals and by groups numbered well over two octaves boldly decided in favor of a carillon. Dr. Brookman's decision resulted in the installation of the most important carillon in the United States up to that time. The carillon, built by John Taylor and Company, possesses thirty-five bells, the heaviest of which weighs 4,600 pounds. It was opened on Palm Sunday, April 13th, 1924, by Frederick Rocke, the organist and choirmaster (and since that date the carillonneur) of the

church. It was subsequently played by Anton Brees of Antwerp, whose pupil Mr. Rocke became, thus being the first carillonneur in the United States to acquire the technique of the instrument from a Belgian master. Recitals have been given regularly at Morristown on Wednesday evenings at 8.30 during the summer. Kamiel Lefévere has also played at Morristown. The Morristown carillon is so complete and the installation so perfect that it is well, perhaps, to show something of the feeling with which the instrument was brought into being and finally dedicated. The address of Dr. Brookman at the dedication service was a truly noble utterance. In part, he said:

"It is with the utmost gratitude that we see now brought to completion the installation of a carillon of bells, worthy of our tower, and at present the largest in the United States. For fifteen years the tower has been standing in silent dignity. Now it has been given a voice. Just as there is nothing of make-believe in its massive structure, so we have confidence that its bells are the equal of the best in the world and that they will ring true. So they stand for truth. But also they stand for beauty. * * * Primarily these bells are to make more beautiful the services of the Church. They will ring out not only hymns, but portions of anthems and oratorios, that may be a summons to people to come and worship God. * * * A carillon is for the playing of other

OTTAWA

THE VICTORY MEMORIAL CARILLON TOWER



TORONTO

THE CARILLONNEUR AT THE KEYBOARD

music also, not necessarily religious, that is of a worthy nature. Patriotic songs, the best of folk songs, and favourite melodies, marches and symphonies, may all be played on proper occasions. The bells should ring out joyously on the nation's holidays, or when bride and groom are to be married, or on any other occasion of a like happy sort. We ought to be a more merry-hearted people than we are, and to drop more often than we do the burden of the daily lot. Perhaps the bell music may encourage us towards this. * * * Carillon music is so new, not only for us locally but also for the American people generally, that it is difficult to-day to predict how quickly and to what extent it may win the affections of our citizens in general and of music lovers in particular."

Two very beautiful collects used at the service in the church which preceded the carillon opening were:

Almighty God, ever glorious in beauty and truth, Who desirest fineness and worth in that which Thy servants offer Thee, regard with Thy favour these bells which now we dedicate in Thy Name. Bless them that they may be a blessing. Employ them for winning the hearts of men away from what is false to what is true, and away from what is without merit to what is fair and lovely and of good report. Use them for the bringing of sweetness into daily life, for the lifting of men's minds to high thoughts and noble purposes, for the comfort of the sorrowful and for the strength of all who need cheer.

Grant, O Lord, that Thy blessing may be on all those by whose gifts and sacrifices these bells have been brought

to this place; on the young children, the brides and grooms, the singers in the choirs, the workers in our guilds, the rich who have given of their wealth and the poor who have given of their poverty, and the bereaved who have given in memory of their beloved dead.

The dignity of the dedication service was foreshadowed by the much earlier service of the Blessing of the Bells. As the bells rested on the lawn by the church the full vested choir together with a large congregation surrounded them. The bells were blessed by the Rector and hoisted, later, to the top of the tower from whence in due course they were placed in their final positions in the belfry.

CHAPTER XXVII

"We thought we had never heard bells speak so intelligently or sing so melodiously as these."

ROBERT LOUIS STEVENSON.

THE Church of S. Stephen, Cohasset, Massachusetts, the architect of which was R. A. Cram, is noted for its ideal setting. High on a rock its noble beauty is compelling. It has acquired national fame, however, by reason of the carillon which was installed in its tower by Mrs. Hugh Bancroft in memory of her mother, Mrs. C. W. Barron. In June, 1924, the instrument, which then possessed but twenty-three bells, by Gillett and Johnston, was opened by Kamiel Lefévere of Malines. Before twelve months had elapsed, however, Mrs. Bancroft had increased the number of bells to forty-three, thus making the Cohasset carillon the largest in number of bells erected in the United States up to that time. The carillon now weighs 26,752 pounds, the heaviest bell being 4,704 pounds.

Mrs. Bancroft's generosity went much further. Kamiel Lefévere of Malines was engaged as carillonneur for four months, from June to October first of 1925, to play twice weekly at Cohasset and once weekly at Gloucester by an arrangement with the Chamber of Commerce of that town. These recitals have attracted thousands of visitors and their success has been enhanced by the charming welcome given to all comers. As one enters the town there are boy scouts distributing programmes and directing one to the tower. About the church the quiet groups pay that tribute to fine music which should be the commonest homage, but which is, alas, all too rare. At Cohasset, as at Morristown, the dedication service was of the most impressive character. Bishop Lawrence, of Massachusetts, together with the clergy of the diocese proceeded to the church, where the service was replete with every beauty of music and colour. The Rev. Milo H. Gates, of the Church of the Intercession in New York City, preached the sermon.

The most notable carillon achievement of the year 1925 was the installation of the world's largest carillon in the Park Avenue Baptist

DETROIT: JEFFERSON AVENUE CARILLON TOWER

QUEENSTOWN: THE CARILLON TOWER

Church of New York. This great carillon, made by Gillett and Johnston of Croydon, was the gift of John D. Rockefeller, Jr., in memory of his mother, Laura Spelman Rockefeller. It was first played on Sunday, September 20th, 1925, by Anton Brees of Antwerp, whose mastery of the art of the carillonneur has been justly recognised by his appointment to the Park Avenue Church. His splendid recitals on Thursday evenings and on each Sunday noon and evening, and the successful transmission of these by radio, have deservedly attracted wide attention and have revealed the charm of Singing Tower music to appreciative and constantly increasing audiences.

In many of its features the New York carillon is incomparable. The beauty of its bells cannot adequately be described. They must be heard to realise their majesty, their mellowness, their brilliancy.

The eight great bells of the carillon—the largest bell over eight feet in diameter—hang in a specially constructed room built on the roof of the church and having wide open Gothic windows. Between this room and the tower in which the remaining 45 bells hang, is the caril-

lonneur's cabin. Seated there at his keyboard, he is surrounded by bells and yet, by sliding a shutter here and there he hears as little or as much of their sound as he desires.

While the New York keyboard is quite as easy to play upon as is that at Mechlin, in some respects it is far in advance of its renowned Belgian prototype. The touch throughout the entire New York keyboard is hardly heavier than that of a pianoforte. Indeed so perfectly counterbalanced are the extremely heavy clappers of the New York bass bells—the heaviest clapper weighs about 400 pounds—that, though as a matter of fact these are always connected with the pedal board, the carillonneur could play even them with a single finger. The old troubles of the carillonneur—the abuse of the hands and the fatigue of playing—have disappeared.

The pedal board is concave, affording the utmost facility to the player, and the provision of many pedals—they extend through two and a half octaves—makes duet playing quite conceivable. A turn of the fingers adjusts the tension of the wires leading to the bells—no pliers or other tools are required. Placed in the basement of the church is an excellent practise key-

board, a duplicate in every essential of the actual carillon keyboard in the tower above. Provided with resonator bars this practise instrument is so complete that if placed upon a platform it could be acceptably used in a music recital.

An extraordinary amount of forethought and inventive skill have been exercised in all the elements contributing to the perfection of the New York carillon. The makers have turned out a remarkable piece of work which must set a standard for all future installations. Credit for much that has been accomplished is undoubtedly due to Frederick C. Mayer, whose comprehension of changes in construction needed to make the carillon keyboard fully acceptable to carillonneurs in America, has rightly earned for him the designation of Carillon-Architect.

Thus far the Cohasset, Morristown, and New York carillons are the most complete in the United States. Such splendid installations were made possible by the great generosity of Mrs. Bancroft, in Cohasset, of many individuals and groups in Morristown, and of John D. Rockefeller, Jr., in New York, animated only by the desire that the installation in each case should be thoroughly representative of the art at its

best. Richard C. Cabot has written as follows regarding the enlarged Cohasset carillon and carillon music in general:

"Every lover of good music and of New England must have been glad to hear that S. Stephen's Church at Cohasset has a carillon of forty-three bells and that a trained Belgian carillonneur, Kamiel Lefévere, has already shown us what music these bells can produce.

"My chief interest in this splendid gift arises from its possibilities for musical education. We Americans are, I suppose, among the most unmusical people on this planet. But we have shown ourselves capable of learning to enjoy and even to produce music. Two great benefactors of our community have proved that this is so—Henry L. Higginson when he gave us the Boston Symphony Orchestra, and Archibald T. Davison when he trained the Harvard Glee Club. We have come to enjoy types of orchestral music to which at first we were deaf. I have watched this and seen an audience gradually change from boredom to enthusiasm in its response to a Brahms symphony, played again and again, in the earlier years of our orchestral education. Many of us have marvelled at the beautiful music educed by Dr. Davison from Harvard students who in former years were utterly indifferent to it.

"Now a third benefactor has introduced us to a third form of musical education, with possibilities as great as the others—or greater."

And Philip Hale has said of this same carillon and carillonneur:

"The bells are conspicuous for beauty and richness of tone, far different from many chimes in the towers of American churches, 'jangled, out of tune and harsh.' Mr. Lefévere, an accomplished virtuoso, played as a pianist, master of the keyboard, master of expression.

"In hearing his performance, the listener forgot the mechanical agility and dexterity required for artistic manipulation and thought only of the pure musical enjoyment. The airs were richly ornamented, but the florid and bravura embellishments were not merely clangorous; they served in the differentiation of expression."

At Cranbrook, Michigan, Christ Church has a carillon of thirty bells, probably soon to be increased, made by John Taylor and Company, and at Detroit, Michigan, the Jefferson Avenue Presbyterian Church has a light carillon of twenty-three bells, made by Gillett and Johnston. For the Holder Tower, Princeton, New Jersey, a carillon of thirty-five bells, with the heaviest bell weighing about 4,900 pounds, was announced recently, as a gift of the class of 1892.

So far only modern carillons of America have been mentioned in the chronological record of installations. Four other American carillons exist which are hardly to be included in a detailed list of modern, scientifically tuned instru-

ments. These carillons are as follows: St. Joseph's Cathedral, Buffalo, New York; University Chapel, Notre Dame, Indiana; Trinity Church, Philadelphia, Pa.; and St. Paul's Church, Minneapolis, Minn. Details of these instruments appear in Appendix C.

The progress of the modern carillon in England and elsewhere is exceedingly interesting. As is well known England has been famous for centuries for the excellence of her bell-making; practically every belfry, every tower in which a bell could be hung, is provided in England with a worthy example of the art. It may well be that, because of the great number of single large bells, small sets of four to eight bells and larger sets slightly over a diatonic octave, the carillon, until very recently, was comparatively neglected, the only existing instruments being those at Aberdeen 36 (?) bells by van Aerschodt, 1890; Cattistock 35 bells by van Aerschodt, 1882-1889, and Eaton Hall, the famous seat of the Duke of Westminster, 28 bells by van Aerschodt.

It was to be expected, however, when the attention of English bell founders had been directed to the greater instrument, the technique

Sydney: The University Carillon Tower

ARNHEM: THE CARILLON TOWER AND MARKET

of bell making developed over so many centuries would prove to be an asset of the utmost value in the production of carillons. The facts at hand confirm this analysis and it is undoubtedly true that the finest carillons made to-day come from England. It is to the firm of John Taylor and Company, of Loughborough, Leicestershire, England, that credit must go for the first examples of scientifically tuned (equal temperament) bells. Some years ago the Taylor Company developed a small carillon for demonstration purposes in their foundry, completing it in 1912, with a total of 40 bells. This instrument, together with the carillon at Bournville (the model village founded by George Cadbury just outside Birmingham) and those at Appingedam, Eindhoven, and Flushing in the Netherlands, where attention also had been drawn to the new development, were the first completed carillons of the Taylor Company. The history of the modern carillon is very largely a recital of the carillon production of two English foundries: John Taylor and Company of Loughborough, and the firm of Gillett and Johnston of Croydon. A brief consideration of the remarkable instruments, be-

sides those for the United States and Canada, produced by these founders brings the history of the modern carillon up to date. The list is as follows:

1916	Queenstown (Cobh), Ireland, 42 bells	Taylor
1921	Rotterdam, the Netherlands, 49 bells	Taylor
1921	Armagh, Ireland, 39 bells	Taylor
1922	Parkgate (Mostyn School), England, 37 bells	Taylor
1924	Loughborough Memorial, England, 47 bells	Taylor
1925	Zutphen, the Netherlands, 36 bells	Taylor
1925	Tilburg, the Netherlands, 35 bells	Gillett and Johnston
1925	Bois-le-duc, 's-Hertogenbosch, the Netherlands, 38 bells	Gillett and Johnston
1925	Bennebroek, the Netherlands, 23 bells	Taylor
1925	Sydney, Australia, 49 bells (to be 53)	Taylor
1925	Capetown, South Africa, 37 bells	Taylor
1925	Bournville, England, completed 42 bells	Taylor
1925	Almelo, the Netherlands, 35 bells	Gillett and Johnston

It should be mentioned that John Taylor and Company successfully accomplished in 1925 the recasting of a portion of the ancient Edam carillon and the bells are now giving great satisfaction. The problem for the Taylor Company

was the recasting, tuning and bringing of the smaller bells of the carillon into perfect musical relationship with the larger van den Gheyn bells. As is well known, it was the smaller bells that gave the older founders so much trouble in tuning, and that English founders have so completely surmounted the particular difficulties connected with such bells is indeed a triumph.

In addition to the foregoing it should be repeated, as already stated in Chapter XIII, that the carillons destroyed in the World War in Belgium and French Flanders are rapidly being restored, generally by local founders. Of these restorations, however, none, so far, are of high musical importance.

Perhaps there is no better way to comprehend the extent of a carillon of the first order than to consider in detail the bells of which it is composed and the weight and pitch of each. Such details of four representative carillons, namely: New York, 53 bells; Ghent and Mechlin, Belgium, 52 and 45 bells, respectively; and Morristown, New Jersey, 35 bells, will be found in an appendix.

Comparison of the characteristics and range of the great existing carillons is enlightening,

DIAGRAM OF CARILLON SCHEMES

PREPARED BY FREDERICK C. MAYER, CARILLON-ARCHITECT

This diagram of possible carillon schemes is graduated according to the notes (i.e., the actual notes sounded by the bells) contained in their *lowest* octaves, since the importance of a carillon is established by the size and note of its largest bell, rather than by the number of bells it contains. The diagram begins with a Theoretically Ideal Scheme, fully chromatic, beginning with low, or tenor, C (one octave below middle C of the piano) as the largest bell—which is two whole tones, i.e., four semitones, lower than the largest existing carillon bell.

The name of a city in parenthesis opposite a certain carillon scheme indicates the existence of a carillon there which coincides with that particular scheme. The figures following the name of the city indicate the number of bells in the carillon there.

It is understood that each carillon scheme proceeds upwards chromatically, i.e., with every semitone present, until the highest note (i.e., the smallest bell) is reached.

1:	C	C♯	D	D♯	E	F	F♯	G	etc.							
2:	C		D	D♯	E	F	F♯	G	etc.							
3:	C		D		E	F	F♯	G	etc.							
4:		C♯	D	D♯	E	F	F♯	G	G♯	etc.						
5:		C♯		D♯	E	F	F♯	G	G♯	etc.						
6:		C♯		D♯		F	F♯	G	G♯	etc.						
7:			D	D♯	E	F	F♯	G	G♯	A	etc.					
8:			D		E	F	F♯	G	G♯	A	etc.					
9:			D		E		F♯	G	G♯	A	etc.					
10:				D♯	E	F	F♯	G	G♯	A	A♯	etc.				
11:				D♯		F	F♯	G	G♯	A	A♯	etc.				
12:				D♯		F		G	G♯	A	A♯	etc.				
13:					E	F	F♯	G	G♯	A	A♯	B	etc.			
14:					E		F♯	G	G♯	A	A♯	B	etc.	(New York, 53; Ottawa, 53)		
15:					E		F♯		G♯	A	A♯	B	etc.			
16:						F	F♯	G	G♯	A	A♯	B	C	etc.		
17:						F		G	G♯	A	A♯	B	C	etc.		
18:						F		G		A	A♯	B	C	etc.		
19:							F♯	G	G♯	A	A♯	B	C	C♯	etc,	
20:							F♯		G♯	A	A♯	B	C	C♯	etc.	
21:							F♯		G♯		A♯	B	C	C♯	etc.	(Malines, 45, without low B)

22:			G	G♯	A	A♯	B	C	C♯	D	etc.			
23:			G		A	A♯	B	C	C♯	D	etc.			
24:			G		A		B	C	C♯	D	etc.	(Ghent, 53; Bruges, 47)		
25:				G♯	A	A♯	B	C	C♯	D	D♯	etc.	(Rotterdam, 49; Sydney, N. S. W., 49)	
26:				G♯		A♯	B	C	C♯	D	D♯	etc.		
27:				G♯		A♯		C	C♯	D	D♯	etc.	(Loughborough, 47)	
28:					A	A♯	B	C	C♯	D	D♯	E	etc.	(Middelburg, 43)
29:					A		B	C	C♯	D	D♯	E	etc.	
30:	(Antwerp, 47; Queenstown, 42; Toronto, 23)				A		B		C♯	D	D♯	E	etc.	
31:						A♯	B	C	C♯	D	D♯	E	F	etc.
32:						A♯		C	C♯	D	D♯	E	F	etc.
33:						A♯		C		D	D♯	E	F	etc.
34:		(Capetown, S. Africa, 37)					B	C	C♯	D	D♯	E	F	F♯ etc.
35:							B		C♯	D	D♯	E	F	F♯ etc.
36:							B		C♯		D♯	E	F	F♯ etc.
37:								C	C♯	D	D♯	E	F	F♯ G etc.
38:								C		D	D♯	E	F	F♯ G etc.
39:	(Cohasset, U. S. A., 43; Armagh, 39; Morristown, U. S. A., 35)							C		D		E	F	F♯ G etc.

etc., etc., etc.

WEIGHTS AND DIAMETERS

Table of Weights and Diameters of the largest bell of:

SCHEMES	LBS.	INCHES	NOTE	SCHEMES	LBS.	INCHES	NOTE
1– 2– 3	50,000 ±	125	C	22–23–24	12,540	82	G
4– 5– 6	40,000 ±	119	C♯	25–26–27	10,640	78	G♯
7– 8– 9	31,400	110	D	28–29–30	8,740	73	A
10–11–12	26,800	104	D♯	31–32–33	7,050	69	A♯
13–14–15	20,720	98	E	34–35–36	5,900	65	B
16–17–18	16,240	92	F	37–38–39	4,700	61	C
19–20–21	14,560	87	F♯				

and consideration of the possibilities of future development is of surpassing interest in this day of large advance in the carillon art. Musicians and possibly others will be glad, therefore, to see the admirable and ingenious "Diagram of Carillon Schemes," appearing in neighbouring pages which Frederick C. Mayer, carillon architect, has recently drawn up and which he has kindly allowed me to print here. Mr. Mayer's arrangement gives a survey of this particular phase of the art by a method original with him. The Diagram indicates in parallel lines not only the range of each of several well known carillons, both ancient and modern, and shows what notes are present (or to express it negatively, what notes are lacking) in the bass of each, but also indicates other combinations which might be employed in the bass. Any existing or proposed carillon can readily be assigned its place in the Diagram and so widest comparison becomes possible.

The evidence as to the development of the modern carillon is complete. Who can say what significant advance in the carillon art will not take place as the modern instrument reaches the hands of the musicians of new countries? Will

not these musicians, endowed as they are with native abilities, while reverencing the great art of the Low Countries, by the freshness of different backgrounds and different musical traditions, bring carillon music to an unconceived altitude of achievements?

NOTES

NOTES

ALSO SEE APPENDIX F FOR MUSICAL CRITICISM, NEWSPAPER COMMENT AND OTHER INFORMATION

PREVIOUS pages have told a more or less connected story. Here will be assembled items sometimes not immediately related to each other, but all having to do with interesting aspects, past or present, of carillon music.

The London *Morning Post,* January 28, 1920, said editorially:

Change-ringing will doubtless remain the Englishman's favourite form of music in the heavens, for he is still the most conservative of racial types in all matters that appeal to that giant heart of memories and tears and laughter which is called nationality. But we may yet hope that another and more subtle art of bell-music will be cultivated in this country—the art of the keyboard carillon, which enables the artist to interpret noble compositions for the largest and loftiest of instruments and is a heritage of the people in Belgium and Holland. So that it is good tidings to know

that a tower is to be built and a fine keyboard carillon installed therein at Loughborough as a War Memorial to the fallen townsmen.

The London *Times'* musical critic, describing Mr. Denyn's playing in England, said:

Broken chords, impulsive arpeggios, delicate traceries of ornament, in fact the style of the harpsichord, provide the true technique of the carillonneur. When Mr. Denyn was afterward showing me the clavier, he dashed into an exultant improvised prelude which reminded me by its manner of expression of nothing so much as a toccata by Bach.

Of course, some Bach and many other classical works are in his repertory.

In the New York *Sun* an editorial, July 22, 1924, remarked:

The carillon, on the other hand, may cover with its twenty-three to fifty-three bells two to four complete chromatic octaves, operated from a keyboard not unlike the white and black keys of a piano. Virtuosi are famous in Europe for their skill in this music. Their recitals attract large audiences, which flock in the summer months to hear the most famous players of Belgium and the Lowlands. During recent years the interest of Americans has turned altogether from the old-fashioned chime to the carillon.

It may be that the popular art of the Lowlands will never gain the same following here that it enjoys in Holland and Belgium. It may be that no audience of 60,000 will take advantage of the special railroad excursions to hear one of the most famous players send out the music from the towers as travellers do at Malines when Josef Denyn sets the carillon of S. Rombold vibrating in music in the late afternoon air. Yet this country is just now turning with cordiality to the music of these instruments which are so different in their effect on the listener from the solemn proclamation of a hymn by the ponderous bell, often out of tune, which is associated in the public mind with the chime.

Concerning the closing thought in the translation of the poem of Victor Hugo, printed in Chapter II, I feel that in the poet's memory there must have dwelt, as shown by the use of the word "sonore," remembrance of the deep sound of the hour bell, the striking of which closely followed the delicate automatic play on the carillon described in his verses, and that "sonore," therefore, merits the extended interpretation I have given to it. In reference to this Dr. Henry Van Dyke writes me:

The last three lines which you have added should not be omitted. In my opinion they enhance and complete the effect of the poem.

Messrs. Gillett and Johnston of Croydon, England, write me:

When a bell is played from a keyboard it cannot be said that its full tone is brought out, but rather that, with the keyboard, it is possible to obtain the sweetest and most melodious note that the bell is capable of producing. A swinging bell, when ringing half up or higher, produces the fullest volume of sound that can be obtained, and is much more powerful in its note than when struck from a keyboard. . . . The bells in a carillon are used as part of a musical instrument. . . . The sound of this instrument does not carry as far as the sound from change ringing, for it is expected that those who wish to hear the music should come within reasonable distance of the tower.

Concerning the carrying power of bells, the late Dr. Arthur H. Nichols of Boston, a distinguished authority, wrote me some years ago:

The quarter-bells of the Metropolitan tower could not have been heard thirty miles distant, as you will readily agree after reading my article, "On the Audibility of Bells." This question has been reduced to a matter of certainty by exact experiments made by those studying submarine signals here in Boston. It was thus discovered that the best sound producers are relatively small bells (200 lbs.), and the law was established that sound travels under water at a velocity four times greater than through the air, and is propelled at least double the distance. Now the maximum distance to which

the most sonorous bells extended their vibrations under water was found to be twenty-two (22) miles. It is my observation that the bells of the Metropolitan tower possess inferior carrying power. I suspect, however, that certain persons may be endowed with extraordinary hearing, just as there are those who can perceive with naked eye the moons of Jupiter, or the rings of Saturn.

From Messrs. Gillett and Johnston of Croydon, England, of whom I made inquiry as to certain experiments in the transmission of bell sounds, comes this reply:

The following is an account of the experiments in connection with the carrying power of harmonically tuned bells by the Elder Brethren of Trinity House, who control the lighthouses and bell buoys round the English coast.

Two bells, identical in weight, were selected, and each of these was placed on a standard bell buoy out at sea. The Trinity House steamer, with Trinity House representatives, including the Chief Engineer, and also Mr. Cyril F. Johnston on board, then took up a position exactly midway between these buoys and was allowed to drift with the tide, and with engine shut down, in a straight, direct line away from them, so that they remained equally distant from the steamer.

The bell which was not tuned harmonically, but which represented fairly bells cast on the old and ordinary method, was audible for exactly a mile, while the harmonically tuned bell supplied by us was heard for exactly two miles. The result of this experiment was that our bells were adopted as stardard by the British Admiralty.

To any American carillonneur who will write me I shall be glad to send, so long as the supply lasts, a printed copy containing more extended extracts from the Report of the Jury in the 1910 Mechlin competition, given in an appendix.

Already 5,000 items, including several hundred drawings, prints and photographs, are in my collection of carillon material—a collection by far the most extensive anywhere existing. These data will ultimately be deposited in the State Library at Albany for the use of students of the carillon art.

A Dutch student of history sends me this interesting letter, which calls attention to a very early mention of automatic play:

Saint Nicholas, the patron saint of seafaring men, for whom the oldest church at Old Amsterdam as well as that at New Amsterdam (New York) were named, has a peculiar association with the water, and hence also with carillons. It is in honour of this patron saint, therefore, that I venture

to inclose with our Christmas greetings a brief account of carillons, which was sent to Louis XIV, in 1663, by Godefroy, comte d'Estrades, the well-known French ambassador to the States General and Viceroy of America, to whom Samuel Pepys alludes in October, 1661.

The account, which is printed in *Amsterdamsch Jaarboekje* for 1898, brings out the curious fact that Frans Hemony not only made carillons to order, but carried them, so to speak, in stock, and that as soon as completed, they found eager purchasers.

As to "les appeaux," or the "apeelkens," as the Flemish so poetically call the little voorslag bells, it is interesting to note that almost a century and a half before d'Estrades, Cardinal Luigi d'Aragona, archbishop of Otranto, in a journal of his travels through the Netherlands, in 1517, wrote:

> Furthermore, there are everywhere very tall church steeples, with fine bells. Their clocks run from 12 to 12, beginning at noon. And before the striking of the hour, in order to attract people's attention, there is a certain fore-stroke on the bells, often a trio, in perfect accord. In many places the half hour is also thus indicated.

This statement, which occurs in *Oud Holland* for 1917, is the earliest reference to automatic play by a foreign traveller which I have seen.

The carillonneur properly objects being spoken of as a "chimer" and particularly objects to the designation "bell-ringer." To use the

latter term is almost like calling an organist an "organ-grinder."

A musician of distinction writes me:

It is undoubtedly a fact that wherever in the United States a carillon has been installed, people generally are no longer satisfied with a peal or chime or with a carillon used as a peal or chime, but desire to hear perfected bell music.

The *Beacon,* the magazine for the sightless, London, December, 1923, announced

that "Carillons of Belgium and Holland" has been translated into Grade III, the most perfect and condensed text, and the volume added to the British National Library for the Blind. This translation gives possibility of knowledge of the history and art of singing tower music to readers not before reached.

Professor H. S. van Klooster of Troy, N. Y., kindly sends me this translation of some re-

cently published notes of D. J. van der Ven of Arnhem:

After the fire of Sept. 1646 the citizens of Kampen eager for carillon music boldly went to the noted Amsterdam architect Philip Vingbooms and ordered a new tower. It was to be purely and simply a tower, not a church or city hall, a monument of luxury, that would give the city of the world-renowned bell founder Geert van Wou both honour and delightful music. And thus a monumental tower arose which takes a worthy place among the secular structures of Holland.

Archibald T. Davison of Harvard University, in an address given under the auspices of the Boston Community Service, declared:

It is a mistake to think that music to be "good" must be "highbrow." The truth is that the very best music is often the simplest. Take the case of the folk-song. Folk-songs rank among the best music. They are part of the actual musical language of the people. Unhappily, however, ragtime, jazz and the sentimental ballad define practically the entire musical knowledge of this country. American children are unfamiliar with folk-songs. Here is a field of beautiful and ever-living music, the natural language of children and of grown-ups, the logical introduction to all musical experience, denied our children either because of an educational theory or because music teachers prefer to use in their places some made-to-order tune which will serve to teach the read-

ing of music at sight, an acquirement used by only one person in ten thousand after graduation from the public schools. Let children learn the music of all nationalities just as they learn the geography of all countries. The work of Americanisation is a great and necessary one. We must teach the immigrant loyalty to our laws and customs, but in Heaven's name let us not undertake to Americanise music! The foreigner can teach us much in the matter of beautiful songs.

At Bruges the carillonneur, as part of his compensation, is assigned excellent and ample apartments for himself and his family in the ancient belfry. Such a home seems unique, for there is no other carillonneur in the world, so far as I know, living in the very structure which houses his bells.

Concerning a miniature set of bells, existing a few years ago in Brussels, Mr. Prosper Verheyden of Antwerp, Belgium, has kindly sent me the following information:

The carillon of the "Broodhuis," i.e., Breadhall, also called "Maison du Roi" since 1815 (though it is a municipal build-

ing) at Brussels was a set of 47 very small light bells, the smallest being 1½ kilograms in weight. This carillon was cast by Adrien Causard at Tellin, Luxemburg. The bells were very badly out of tune. They were inaugurated, 1895, by the present carillonneur of Aalst, Karel Demette, and for nearly two years they were played every day. However, they were so discordant that they were removed many years ago and there is now no carillon at Brussels nor in its suburbs.

In St. Rombold's Tower, Mechlin, the hands of the great clock do not operate since their damage by shell fire in 1914. A town official there says:

The clock mechanism, however, is still connected with the automatic drum which plays the quarter hour melodies and strikes the hours on the appropriate bells. The impulse and control of this tower clock mechanism are electrically transmitted from a small jeweller's clock in the not far distant town hall.

Mr. A. J. F. van Laer of Albany, N. Y., has been so good as to send me this note:

Professor P. L. Muller, in an article on the Medieval Netherlands, makes the statement that with the exception of Dordrecht, the cities of Holland and Zealand do not have

their origin in the needs of commerce or industry, but were the result of "that peculiar tendency to dwell together in cities, which is considered a romance trait and which of all the Germanic peoples is found only among the Netherlanders." This seems to me a very interesting statement. It is well known that, unlike the cities in the eastern part of the Netherlands, the cities of Holland and Zealand which sprang up in the thirteenth century, as well as those which a century or two earlier arose in Flanders, soon became the most powerful element in the feudal state, and completely overshadowed the influence of the nobility. It seems to me that this sense of gregariousness or sociability, which may be Keltic, combined with the sturdy independence of the burghers, which is so characteristic of the Frisians who settled all along the coast, is what makes the Dutch and Flemish cities different from all others. The pride in their cities and the consciousness of all that they stood for made the Netherlanders erect beautiful towers and city halls; their joyous community spirit suggested the carillon.

A distinguished Dutch scholar, now a resident of the United States, writes me:

As I think of the cities in Holland where I spent the days of my youth, there is no feature that stands out more distinctly a part of my affectionate remembrance of these places than the music of their carillons.

Well known streets and houses change, familiar faces disappear and leave a sense of disappointment and regret. But the carillon remains and the moment one hears its accustomed tones one feels at home. Sound, like touch and smell,

has a peculiar way of associating itself in the mind with particular events. By sound often happy memories are awakened which otherwise would be forever lost. It is not too much to say, therefore, that the carillon has a distinct part in the love one feels for a place and to that extent helps to promote a patriotic civic spirit.

I shall be glad if these words suggest a new argument for establishing carillons. They dominate the scene, their music is absorbed unconsciously and becomes part and parcel of the life of a people.

The Dutch have a saying which carillon lovers enjoy. It is this: Good schools and good bells are two signs of a well-managed city.

The recent widely extended acceptance of the carillon in America and elsewhere is in part because:

1. It is made of bronze and therefore practically indestructible.
2. Once well installed, it requires substantially no attention to keep it in order.
3. It is a musical instrument forever in tune.
4. It contributes daily to community enjoyment.
5. Melodies having slight musical value when played upon it are mysteriously refined.

6. It leads inevitably toward a more cultivated musical taste.

7. It nobly serves assemblages of the people on all great municipal occasions.

8. It awakens affection for music among the younger portion of the community and recalls agreeably past memories to many of the older generation.

9. It gives delight to all, whether they are at leisure or engaged in arduous occupation.

Smaller bells can always be added to an existing group of large bells of true pitch by competent carillon makers so as to form a complete carillon. This was done at Capetown, South Africa, recently, when 32 new smaller bells were added to the 5 large bells of fine tone installed there in 1905. Capetown thus now has a fine carillon of 37 bells.

As to what a carillon costs, local conditions necessarily affect this in some measure. Nevertheless it can be said that in several instances in America those making purchases have found

that the carillon, even with the tariff tax added, costs no more than a chime with similar total weight of bells.

Cost naturally is not to be ignored, but the high artistic quality of a memorial and its stimulating community usefulness are elements that overbalance even a slightly increased cost. The very fact that so many carillons have been recently obtained in the United States and Canada by committees and individuals of wide business experience is evidence that the amount of the expenditure made therefor is considered reasonable.

The question is sometimes asked whether a light carillon could not be constructed for interior use, perhaps in a high dome. Undoubtedly this might be done, though such an instrument would not represent the real sonority of a large exterior carillon. An example of an excellent light carillon exists at the Taylor Company foundry, Loughborough, England. This has 40 bells with the bass bell weighing only 1,143 pounds.

Concerning automatic play the John Taylor Company announces:

That it has now perfected an automatic apparatus of simple construction, on electro-pneumatic principles, which will play any music, from simple melodies to elaborate pieces in two or more parts; the playing is done in a brilliant and artistic manner, and intricate compositions are possible; the apparatus is easily attached to the bells, occupies small space, and does not affect the playing by the carillonneur; it is far superior to the old-fashioned weight-driven drum for the playing of tunes mechanically, and eliminates the dangers of the unsatisfactory electric-contact machine, and the pieces played are quickly and easily changed.

A practise keyboard is a most desirable, in fact almost necessary addition to the equipment of a carillon.

This in its perfected form is substantially identical with the actual keyboard even in the resistance offered by the keys, and thus the carillonneur is enabled to perfect his "touch" without being heard outside the carillon tower. A feature of the best of such devices is that the "resonators" upon which the hammers strike are amplified in order to produce the "sustained" effect of the actual bells. This is necessary if an approximate miniature reproduction of bell music is to be obtained.

The modern practise keyboard as supplied by Messrs. Gillett and Johnston with the New York carillon, while per-

fectly adapted for its main purpose, is moreover so finely developed that if placed on a platform it could be used acceptably for a recital of bell music.

Bells out of tune, wherever existing, should be re-cast and made musical. Individual bells which are defective in pitch can be brought by competent carillon makers into relationship with properly tuned bells of the same group.

In Edam, Holland, this has recently been done with marked success. Smaller bells there to the number of 13 have been recast to bring them into harmony with 5 well tuned bells made in the fifteenth century by van den Gheyn.

I am informed it is intended to similarly recast the smaller bells of weak or inharmonious timbre at Ghent and at Bruges.

An American musical critic presents this view:

The English nation, up to the present time, has never appreciated carillons, nor taken the trouble to understand

their nature. The ignorance of our own country as to carillon art is thus a part of our Anglo-Saxon heritage. Consequently, all references to "chimes" by Anglo-Saxon authors, such as Stevenson, Longfellow, and others, should be looked upon with suspicion as to their technical accuracy. This point must be met squarely at the start and cleared up for good. American bell founders seem anxious, rather than otherwise, to continue this state of bewildering vagueness that exists in the popular mind over the real difference between a chime and a carillon. Perhaps they will take much more interest when carillons have had a wide hearing. The chime obviously must be consigned to the kindergarten stage in the realm of bell music when shown in its true light.

A citizen of Richmond, Va., always active in the furthering of the community spirit, suggests:

The possibility of a whole state participating by use of the carillon and the radio in a splendid commemoration of a national anniversary or event is something that may well awaken thoughtful consideration.

New York city formerly had in the old "Sint Nikolaaskerk," or the "Church in the Fort," a bell dated 1674 from the foundry of the greatest maker of carillons, Pieter Hemony of Amster-

dam. This bell, which bore in Dutch the inscription "The air resounds the sweeter for my ringing," is believed to have been destroyed in the Garden Street, New York City, fire of 1835.

An observant American musician who has travelled much in European countries declares:

It seems quite possible that by the end of the next ten years there will be in America quite as many fine carillons as there are in all the rest of the world combined. The modern carillon offers a new and rarely beautiful form of musical expression. The United States is not likely hereafter to be content with any bell music which is not of the highest character.

Relative to the ancient Fort Carillon, now known as Fort Ticonderoga, it is interesting to recall the following:

It was in 1755 that the French, recognising the strategic value of a promontory on the creek which conveys the waters of Lake George into Lake Champlain, built thereon a fort and called it Fort Carillon in allusion to the sound of the many waterfalls near by. In 1757 Montcalm assembled 9,000

men here and took Fort William Henry on Lake George. On July 8, 1758, General Abercrombie, with 15,000 men, stormed Fort Carillon and was repulsed. In 1759 General Amherst, with 18,000 men, forced back the French, who were then in a weakened condition, and the fort was abandoned by them for the last time. About this time the name was changed from Carillon to Ticonderoga.

Extract from the letter of a carillon engineer:

When I had the pleasure of an interview with the Boston architect, he mentioned this project but was in favour of bells for change ringing, i.e. bells rung in full swing. This tower, however, appears to me to be eminently designed for a carillon. Unbuttressed as it is, I fear heavy swinging bells would cause the structure to oscillate and make change ringing unwise if not impossible. Of course, in the case of a carillon—the bells of which are stationary—there is no lateral thrust upon the walls.

An important point never considered too early is the means of access to the bell chamber. All doors and hatchways from the outside up to the bell level should be not less than ten feet square so as to make it possible to add large bass bells.

The tone of a peal of bells rung in full swing is somewhat more powerful than the fortissimo of the carillon but it is the same amount of tone

always, except for such variety as the movement of the air may give.

Churches, inasmuch as they have spires or towers already existing, are naturally the first buildings in America to possess a carillon. In the Low Countries, however, a Town Hall, Belfry, City Gate, Weigh House, University, or an Exchange is often adorned with this crown of bells.

Structures not religious in the world at large which have recently obtained a carillon are the City Hall, Capetown, South Africa; the University of Sydney, Australia; the Holder Tower at Princeton University, N. J.; the Bournville Schools, England; the Victory Tower of the new Parliament Houses, Ottawa, Canada; and the War Memorial Towers at Parkgate School, England; Loughborough, England; Philips Academy, Andover, Mass.; and Simcoe, Canada.

To obtain the best results there is now no doubt that all "louvres" should be removed from the bellchamber windows. Experience at Morristown, New Jersey, and at Capetown, South Africa, confirms this.

Architects and all having to do with carillon installation will find in an illustrated pamphlet, issued 1925 by the John Taylor Company, Loughborough, England, valuable suggestions as to the dimensions and details of the bell-chamber in a singing tower.

Import tariff taxes in various countries on bells are as follows:

Belgium	10%	Netherlands	15%
France	15%	United States	40%

Those who are advocating a reduction of the United States tariff tax now imposed on carillons made abroad should consult the excellent brief on the subject by Frederick C. Mayer, Carillon-Architect, West Point, N. Y., submitted to a Congressional Committee at Washington, D. C., in 1924.

The late Dr. Arthur H. Nichols of Boston, for many years intelligently interested in bell music, wrote me in 1920 substantially as follows:

Apparently in the following instances only has a group of bells been admitted to the United States without payment of a tariff tax:

Bells admitted free by act of Congress:

St. Michael's Church, Charleston, S. C.

Trinity Church, Philadelphia.

Bells admitted free for educational purposes:
Mitchell Tower, University of Chicago.
Perkins Institution, Watertown, Mass.
Bells admitted free as reproductions of antique musical instruments:
Memorial Tower, Hingham, Mass.

Duty was paid upon the bells for Groton School unnecessarily in ignorance of the provision by which they were exempt. Carillons for churches, I regret to say, have been declared by special ruling of the United States Board of Appraisers not to come within the educational provision.

Since Dr. Nichols' letter the carillon of the Church of Our Lady of Good Voyage, Gloucester, Massachusetts, was admitted free by Act of Congress.

In case the playing of a piece is interrupted by the necessity for some mechanical adjustment, the carillonneur at Mechlin gives a descending musical ripple upon the smaller bells as an indication that the recital will proceed after a brief interval.

A leading musical magazine, only a short time ago, said:

If some wealthy philanthropist would build a magnificent bell tower of suitable height, equip it with a first-class carillon, import a professional carillonneur and inaugurate a series of regular recitals there might be a different story to tell. The only reason we have bad "bell music" is that we will not take the trouble to have anything else.

The hope then implied has already been fulfilled in the building of the splendid singing towers at Ottawa, Canada, and at Andover, Massachusetts, and the many recitals given in the United States by Anton Brees of Antwerp, now carillonneur at New York, and Kamiel Lefévere of Mechlin, who is playing regularly during each summer at Cohasset, Massachusetts, and also from time to time at Gloucester, Massachusetts, and at Simcoe, Canada.

Mr. A. J. F. van Laer, New York State Archivist, whose interest in carillon art and history is unfailing, writes me:

Concerning your remark that the carillon region corresponds very closely to the Netherlands of the time of Charles V, it may be interesting to you to know that until comparatively recently there was much doubt as to just what territory was included in the Seventeen United Provinces.

Noted historians, like Boer and van Meteren, differed as to the provinces which made up the traditional number. Professor Robert Frevir made a special study of the subject and in 1893 published an article in which he made it clear that the following official list of the provinces that were represented at the abdication of Charles V, on Oct. 25, 1555, in favour of his son, Philip II, must be regarded as that of *the* Seventeen United Provinces, namely:

1. Duché de Brabant
2. Duché de Limbourg et Pays d'Outre-Meuse
3. Duché de Luxembourg
4. Duché de Gueldre et comté de Zutphen
5. Comté de Flandre
6. Comté d'Artois
7. Comté de Hainaut
8. Comté de Hollande
9. Comté de Zelande
10. Comté de Namur
11. Villes et Chatellemes de Lille, Douai et Orchies
12. Seigneurie de Tournai et Tournaisis
13. Seigneurie de Malines
14. Seigneurie de Frise
15. Seigneurie d'Utrecht
16. Seigneurie d'Overyssel, Drenthe, Liége, Wedde et Westwoldingerland
17. Seigneurie de Groningue.

The Seventeen Provinces remained united until the union of Utrecht in 1579.

A recent pilgrimage to the musical centers of Europe under the leadership of Prof. Henry

Dike Sleeper, head of the Department of Music, Smith College, included visits to the carillons of Ghent, Antwerp, and Mechlin.

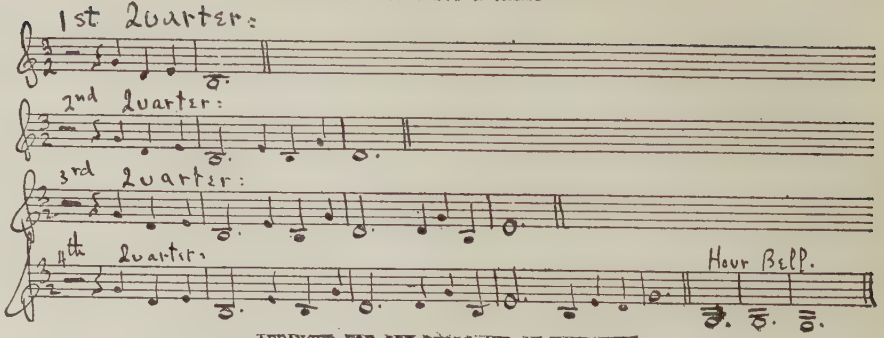
At the University of Birmingham, England, a professorship of Campanology (bell science) has been established, to which Mr. W. W. Starmer has been appointed. Campanology has there been made one of the subjects for the Honours Mus. B. degree.

Parsifal quarters, as shown in the scheme on the opposite page, are suggested for use where quarter hour play on a carillon (or a chime) may be preferred to the little tunes which are customary in the Low Countries. The scheme, designed by Frederick C. Mayer, is psychological and is based upon the Bell Motive from Parsifal by Richard Wagner. It will be observed that:

(A)—There is an individual group of four notes for each quarter hour. Each group of four notes is made up

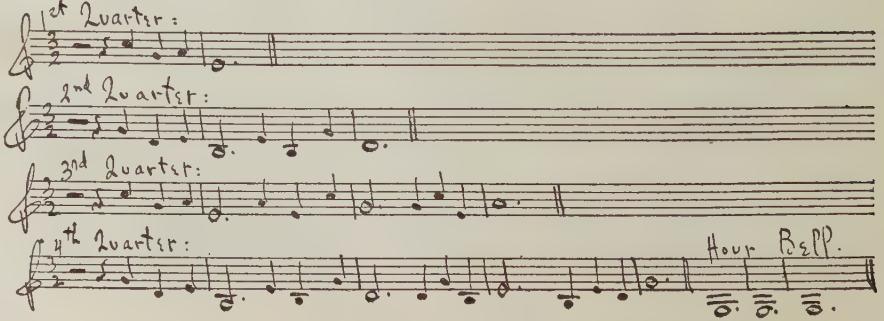
ARRANGED FOR FOUR BELLS AND AN HOUR BELL

Suitable for a chime



ARRANGED FOR SIX BELLS AND AN HOUR BELL

Suitable for a carillon



of two sub-groups of two notes each, the two notes being a fourth apart. During the first half hour (i.e. for the 1st and 2nd Quarters) all the fourths descend, thus following the downward movement of the minute hand of the clock. During the last half hour (i.e., for the 3rd and 4th Quarters) all the fourths ascend, thus following the upward movement of the minute hand of the clock.

(B)—Of the four notes used for each quarter:

The 1st Quarter ends on the lowest note;

The 2nd Quarter ends on the 2nd note up from the lowest note;

The 3rd Quarter ends on the 3rd note up from the lowest note;

The 4th Quarter ends on the 4th note up from the lowest note.

Perhaps nothing will better illustrate the indefiniteness and lack of knowledge about the carillon up to recent times than examination of books in which information might have been expected to be found:

G. J. Gregoir of Brussels in 1878 made thorough search in musical dictionaries, both ancient and modern, and could find no adequate historical notice of the carillon. He mentions that Kircher, Rome, 1630; and Bonnai, Rome, 1776, referred only briefly to the carillon, while the Encyclopédie Methodique, Paris, 1785, which contains much information concerning musical instruments generally, does not refer to

the carillon; and that Lecroix, Paris, 1851, and Rambasson, Paris, 1877, give only a few words to the subject.

Until within two or three years, Grove's *Dictionary of Music and Musicians,* while devoting several pages to the carillon, gave half the space to a description of an English playing mechanism and allotted only a few lines to Belgium and the Netherlands where carillons had long existed in great perfection. No emphasis whatever was laid upon the chromatic relationship of the bells of a carillon. In fact the 1900 edition of this dictionary, which was only recently superseded by a new edition, says:

> It would be very interesting to hear the experiment tried of executing (music) on a carillon with a complete chromatic scale.

When it is considered that for nearly four hundred years this chromatic relationship has been the basis of the carillon, it is not so surprising that other parts of the article referred to on the carillon are inadequate.

A late edition of the Encyclopedia Britannica gives, under the titles Bell, Chime, and Carillon, about fifty lines in all to the carillon, devoting under that specific heading four lines to the carillons of Belgium and making no mention of those of The Netherlands; nor does it anywhere mention the fact that the bells are always substantially tuned throughout their entire compass to the intervals of the chromatic scale. The International Encyclopedia gives only twenty lines about carillons under the heading Chimes.

All of which goes to show not that the carillon is unimportant historically or musically but that this instrument has been strangely neglected by encyclopedists generally.

The carillon historian, A. Loosjes of Amsterdam, declared in 1916:

Still the Dutch language lives and interprets our thoughts. Still our obstinate, sturdy sense of freedom lives, though sometimes lacking in progressiveness. But the carillon no longer fulfills its mission of interpreting what in words remains inexpressible in the Dutch people's soul. It is a patriotic duty once more to make our own Netherlandish tower music occupy a place in the heart of our people.

Since that appeal new carillons have been installed at Rotterdam, 's Hertogenbosch, Tilburg, Bennebroek and Almelo, and Nykerk, Zutphen, and Arnhem have put their ancient carillons in perfect playing order.

From Mr. A. J. F. van Laer, N. Y. State Archivist, Albany:

I suppose in the book you are now getting out there is no room to develop any further the interesting question as to why carillons were so long almost entirely confined to the Netherlands. When I read in Blok's "History of a Dutch City" (Leyden) during the Burgundian period, that in the fifteenth and sixteenth centuries the Dutch made a very creditable showing in the field of music, in fact, that then the Dutch were the musical nation *par excellence,* and that it is sometimes said that the Dutch invented color in music,

as they did in their painting, I wonder whether it was not mainly due to a combination of early development in music and prosperity that the Dutch and Flemish cities began to equip their towers with carillons before other cities did and that when these other cities were ready to follow the example of the Netherlands the interest in carillons had waned, owing to the greater perfection of other musical instruments.

The time of the great founders, Frans and Pieter Hemony, about the middle of the 17th century, has been called the golden age of carillon making. But the early years of our own twentieth century bid fair to outshine all the past in this particular. When Rotterdam's new city hall carillon was installed in 1921 it was the heaviest made in a hundred years. Lately New York, Ottawa, Canada, and Sydney, Australia, have each obtained carillons surpassing in weight that of Rotterdam.

Mr. Prosper Verheyden lately has visited many of the carillon towns of French Flanders and France, and I have had access to his mem-

oranda in making up the list in the Appendix. The valuable and interesting full report of Mr. Verheyden's study of records, of his talks with French carillonneurs and of his impressions of the belfries themselves, can be consulted at the Mechlin Carillon School.

The International Pitch in which C (one octave above middle C on the pianoforte) = 517.3 should be employed in tuning the bells of a carillon and indeed in tuning all other bells.

In parts of France, particularly outside of French Flanders, the word carillon is sometimes applied to a set of as few as three bells, however played, and is frequently used for sets of 2, 4, 7, 8, 10 and 12 bells when these are played from a keyboard!

The student of carillon music should not be misled by this local French use of the word carillon, though he may find such use seeming quite authentic. Illustrative is a booklet published in 1911 by Ferdinand Farmier, bell-founder at

Robecourt, Vosges, entitled: "Guide du Carillonneur; Nouveau Recueil de Carillons pour Deux, Trois, Quatre, et Cinq Cloches." There are 50 pages of tunes limited at most to five bells, which are of course more fatiguing even than pieces rendered on the limited diatonic sets of from six to sixteen bells, which in other countries than France are at times offered as an adequate exemplification of bell music.

Recently at the picturesque sea-coast village of Gloucester, Massachusetts, the sad loss at sea of a score of sailor-fishermen was most impressively marked by devoting the hour of the usual Wednesday evening recital on the carillon of the Church of Our Lady of Good Voyage to the playing by Kamiel Lefévere of Chopin's Funeral March and other appropriate music. Thousands of listeners were apparently affected as never before by a memorial service.

An admirable Tourist Information Bureau exists at 30 Nieuwehoogstraat, the Hague, and there are likewise travellers' information bureaux in all the chief cities of the Low Countries

where information about carillon recitals can be obtained. Often such information may be got of the hotel portier, or concierge, or even from a traffic police officer.

Mr. Denyn tells me that he always first commits to memory the words of the songs which he is to play.

Those of trained and naturally accurate musical ear should let their influence be felt wherever possible to get rid of discordant and ill-sounding chime bells, and secure in place a well-attuned carillon.

While I must deprecate the playing of "changes" (change-ringing) upon the carillon there remains the fact that the lower octave or twenty bells of carillons erected in church towers will be used particularly on Sundays and

holydays as chimes. The melodies of hymn tunes will be played and will be preceded in places by change-ringing. This primitive form of bell-music will only disappear when the art of the carillonneur has established itself so thoroughly that people will be as unwilling to listen to change-ringing as they would be to enter church and listen to the organist playing various scale intervals in regular sequence before beginning his prelude.

From a Dutch correspondent's letter this extract is taken:

In reading some ancient ordinances respecting the maintenance of dikes in the Netherlands, I have been much impressed with the many references to the tolling of bells, as early as 1308, to summon the people to the dikes in case of threatening inundation. Is it not possible that this constant fight against the waters has had something to do with the placing of bells in high towers and the subsequent development of bell tower music in the low countries?

The difficulties of collecting carillon music by microphone at the place where it is produced

and in carrying it thence to broadcasting stations are many and have not yet been entirely overcome. Nevertheless with some degree of success recitals at Mechlin, Belgium, have at times been transmitted to the British Isles, and summer recitals at Cohasset, Massachusetts, and those constantly taking place at New York are reaching wide audiences.

Over Jonkheer Jan Jacob van Eyck's tomb in the Weeskerk at Utrecht, where he, though blind, was carillonneur, is an inscription which (translated) runs thus:

> Van Eyck of the brave family of Baxen lies here;
> God took away sight but perfected his hearing;
> With mouth and with fingers he made marvellous music;
> In skill on the Flute and in Carillon playing
> Unrivalled he was, the wonder of ages.

Constantyn Huygens, poet-stateman, in a letter dated August 26, 1639, speaks of this same carillonneur as

"vir nobilis et caecus, sed stupendi auditus et judicij, van Eikius, cognatus meus."

To Huygens is attributed also an epitaph on van Eyck in which is bewailed the loss to the world of that

> Marvellous, matchless pair of hands
> Which awed all artists and spurred them on.

Huygens also wrote upon the death of Pieter Pater, Carillonneur of the Hague, who has been mentioned in Chapter X, the following lines:

> Van d'onderste Musijck tot in den hooghsten top
> Is Pater g'avanceert: laet het hem niet benijen,
> 't En is met eene schré niet schielijck te beschrijen,
> Men raeckter moeyelijck en bij veel trappen op.

[From music here below to that in the highest heavens
Pater has been advanced. Let us not envy him.
'Tis not by a single bound that one may reach his place;
The ascent is arduous and requires many steps.]

To Jacob van Oort, carillonneur at Amsterdam, Joan Dullaert paid this tribute:

> Gij blaakt mijn Geest met ziel-vermaak,
> Wanneer gij van de Beurs haar toren,
> Uw Klokke-spel, met hemel-smaak
> Aan d'Amsterdamsche Jeugd laat hooren.

[With joy immeasurable you fill my soul
Whenever you from the Bourse tower
Play your heaven-inspired music
To delight the youth of Amsterdam.]

The facts below as to the two Mafra carillons, referred to at the end of Chapter VI, come to me as the result of a special investigation made not long ago through the United States Department of State.

The north tower carillon at Mafra is attributed to Nicholas Levache and is believed to weigh 20,480 kilos; that in the south tower is attributed to William Witlockx and it is given a weight of 24,300 kilos.

From Mr. Hugh Bancroft of Cohasset, under date of September 30, 1925, comes the following:

There were undoubtedly 25,000 listeners at each of the last two recitals. We base those figures on actual counts of the number of automobiles parked in Cohasset during the recitals. On the evening of August 25th there were 4,317 automobiles there, and at the final evening, September 1st, there were 4,463. Allowing 5 people to a car, which on my observation is a conservative average, you will see that there were just under 22,000 on the first of these two evenings and just over 22,000 on the second, who came by automobile. In

addition, there were the people who came by train, as well as the residents of Cohasset and their guests who came on foot. It became the general practice in Cohasset during the summer for the residents to have a house full of guests for the Tuesday evening recitals.

We had the number of automobiles counted from the start. On the first evening, May 25th, there were 225. By July 7 the number had reached 417; a week later they had more than doubled to 972, and thereafter the attendance increased very rapidly.

The afternoon recitals were not so largely attended, the highest figure being on Sunday afternoon, August 30, when there were 1,502 automobiles, indicating between 8,000 and 9,000 listeners.

Chapter IX mentions as a special charm of carillon music that the carillonneur cannot be seen. Goethe declares:

In oratorios and concerts, the form of the musician constantly disturbs us; true music is intended for the ear alone.

And Albert Schweitzer, in his preface to Bach's Organ Works, says:

Though the organist play never so quietly, he nevertheless moves to and fro before the hearer's vision, in sorry contrast with the majesty of the music. * * * Why should the undisturbed enjoyment of the grand old Master's music be reserved for the blind alone?

APPENDICES

PREFATORY NOTE

I. Addenda of latest information concerning The Netherlands and Belgium appears at the end of Appendices A and B.

II. Additional details concerning carillons listed in Appendix A can be found in the admirable "De Torenmuziek In De Nederlanden," by Dr. A. Loosjes, Amsterdam, 1916. Unfortunately no similar thorough assemblage of detailed information about Belgian carillons has yet been accomplished, though a move in that direction is indicated in the small book "Beiaarden" by E. Hullebroeck, Brussels, 1923.

III. At almost every place listed in Appendices A and B, and in some of those appearing in Appendix C, automatic play, largely on the lighter bells, occurs at regular intervals in connection with the tower clock. And the traveller even though not able to arrange to be present at a recital by a carillonneur, can by listening for the little tunes which float down just before the striking of the hour, and at the half and quarter hours, get at least some slight conception of the beauty of carillon music.

APPENDIX A

LIST OF CARILLONS IN THE NETHERLANDS

IN this list, which is extended to include all the carillons existing (together with several that have been destroyed) in the Koninkryk der Nederlanden, the towns are arranged in alphabetic order, according to their Netherlandish (and therefore true) names. Following the name of the town is the province in which it is situated, likewise in Dutch. Next comes the building in the tower of which the bells hang. Churches have usually two names, as Groote Kerk or Sint Laurenskerk (at Alkmaar and at Rotterdam), but I have used only the more familiar. Then is given the number of bells composing the carillon (usually excluding bells not playable from the clavier) with the name of their founder and the date of their casting.

Finally come the name of the bell-master and the time when he plays. In this connection, it may be remarked that the carillonneur is nearly

always glad to play at other times, but in most towns the permission of the burgomaster or the town council is required; so arrangement must be made beforehand. Besides the weekly playings noted, there are concerts on some or all of the royal birthdays—April 19 (Prince Henry), April 30 (Princess Juliana), August 2 (Queen Emma), and August 31 (Queen Wilhelmina) —and in districts predominantly Roman Catholic (Limburg and Noord Brabant) on certain festivals, such as Shrove Tuesday and Mid-Lent. Also I would call attention to the special music in many towns during the month of May. Not only is there additional concert play at this season, but the tunes selected are chiefly meideuntjes or May ditties, expressing the popular rejoicing that winter has departed and that spring has come.

The phrase *among the best* indicates that the carillon to which it refers is included in the list given in Chapter III.

From the gallery of every tower, however low, in these flat netherlands, one beholds a panorama of great beauty, of animation in the towns, and of repose in the country. It would be monotonous to praise a view in every para-

graph; yet all the views deserve praise, for the ascent of these towers never fails to reward one with a prospect both inspiring and restful.

Alkmaar, N. Holland; Waag (weigh-house); 35 bells weighing 14,300 pounds by de Haze, 1687; played on Friday and Saturday, 12-1, also on October 8th, the anniversary of the lifting of the siege of Alkmaar, which was maintained by 16,000 Spaniards under Alva in 1573. At each stroke of the hour, two mounted knights rush out on a small platform below the tower clock, meet, pass, and disappear again. The first concert on this carillon was heard by an audience of many thousands on the afternoon of August 28, 1688. Alkmaar is the largest cheese market in the Netherlands. The playing during the trading Friday mornings adds a pleasing touch to the animated and unique scene presented by the picturesque square, full of piled-up orange cheeses and crowds of spectators and merchants. The porters of the cheese-trays, who dress in white except for the coloured ribbons of their straw hats (a different colour for each of the five porters' guilds), seem to trot along with their heavy burdens in step with the music. The tower may be climbed (tickets fl. 0.25, obtainable only at the Stadhuis), and from the balcony is a fine view from North Sea to South Sea (Zuider Zee), while within the tower, the carillonneur will play for you your choice of his repertory. This instrument is rather crude, but the bell-master is very obliging.

There was formerly a carillon of 32 bells by Sonneman, 1692, in the tower of the Groote Kerk.

Almelo, Overyssel; 36 bells; Gillett and Johnston.

Amersfoort, Utrecht; Onze Lieve Vrouwe Kerk; 33 bells weighing over 20,000 pounds by F. Hemony, 1658;

Friday, 10-11, and Wednesday evening, 8-9. The tower in which the bells hang is called by Baedecker "the finest Gothic pyramid in the country."

Amsterdam, N. Holland, has five Hemony carillons. That in the Paleis is *among the best.* In all five towers the bells are hung in circles and may be seen from the street.

The carillon in the royal palace consists of 37 bells by F. and P. Hemony, 1664, arranged in two tiers, the upper consisting of the largest bell (of 6,160 pounds) encircled by the eight next in size and the lower consisting of the remainder. The keyboard is only about twelve feet below the bells. This arrangement and the good condition of the mechanism enables the carillonneur, J. Vincent, to produce effects almost as fine as those of good Belgian players. Concerts are on Monday, 12-1, and on royal birthdays, 8-9, 12-1, and 4-5, and on summer evenings, as announced from time to time in newspapers.

The tower of the Zuider Kerk contains 35 bells, 32 by F. and P. Hemony in 1656 and weighing 19,500 pounds. The three highest bells, founded by N. Noorden in 1700, can be played only by clavier. Concerts are occasional.

In the Oude Kerk are 37 bells by F. Hemony, 1659. Occasional concerts.

The Wester Kerk contains a carillon by the same founder dated 1657-8. These bells replaced a set made by J. A. Leeghwater, the engineer who first proposed draining the Haarlemmer Meer, which were put in place in 1643.

The Munttoren also contains a carillon.

Furthermore, in the Ryks Museum is a small carillon which comes from Arnemuiden, Zeeland, where it used to hang in the church tower. Of its bells, 14 are by van den Gheyn (dated from 1552 to 1583) and the other 10 have

been made by recasting old fragments. It plays quaint Dutch melodies on the whole and half hour.

Appingedam, Groningen; church; 25 light and accurate bells by Taylor, 1911; concerts by the church organist, Jaeger, only on festival days. This carillon was purchased with the unclaimed deposits of the church savings bank. The largest bell bears the inscription "Dit klokkenspel is een geschenk van de Spaarbank van het Oud-Diakengezelschap."

Arnhem, Gelderland; Groote Kerk; 47 bells weighing 25,143 pounds by F. and P. Hemony; Friday, 10:15-10:45; *among the best.* Rearranged by Denyn, 1919.

Bennebroeck, N. Holland; 23 bells; Taylor, 1925.

Bergen-op-Zoom, N. Brabant. Here was formerly a carillon of 19 bells by J. ter Stege, but it was destroyed in war.

Breda, N. Brabant; 40 bells founded in 1723; Tuesday and Friday, 10-11.

Brielle, Z. Holland; S. Catherinaskerk; 22 bells, F. and P. Hemony, 1661, and 1 inferior one of 1883. The instrument is far from perfect; concerts are given the first Monday of each month by W. Borstlap. The bells are played also on April 1, the anniversary of the taking of the town by the "Water Beggars" in 1572, the first act of the Dutch war for independence from Spain, and on December 1, the anniversary of the departure of the only other foreign master the city ever had, for Napoleonic domination ended on December 1, 1813. The carillon tower has long been a watch tower and is equipped with a telephone connecting it with the near-by coast defences.

Delft, Z. Holland; Nieuwe Kerk, tower 375 feet high, 40 bells by F. Hemony, 1663; J. A. de Zwaan (also bell-

master at the Hague); Tuesday, 6-7 P.M. in summer, 12-1 in winter; also Thursday and Saturday noon, in summer. Pleasant places in which to hear the bells are the Nieuwe Langendyk, the garden of the van Meerten house (now a delightful museum), and the court of the Prinsenhof, the building in which William the Silent was murdered. Ver Meer's famous "View of Delft" in the Mauritshuis at the Hague shows the bells tower of the New Church in bright sunlight in the middle distance.

Deventer, Overyssel; Groote Kerk; 34 bells, 25 by F. and P. Hemony in 1646, and 9 of 1694; F. Harbrink; Tuesday and Thursday, 9:30-10:30.

Doesburg, Gelderland; church; 23 (?) bells, light and pleasing, by F. and P. Hemony.

Edam, N. Holland; Onze Lieve Vrouwe Kerk. This small carillon of 18 bells (b to a″, not completely chromatic), has 5 bells by P. van den Gheyn, 1561; and 13 bells (recast) by Taylor, 1922; Saturday, 11-11:30.

Eindhoven, N. Brabant; Stadhuis; 25 bells by Taylor, 1914.

Enkhuizen, N. Holland; Zuidertoren; light bells by P. Hemony, 1677 (?); Wednesday, 11-12, April to October.

Also Drommedaristoren; carillon by F. and P. Hemony, now under repair.

Flushing—see Vlissingen, Zeeland; Groote Kerk; 33 bells by Taylor, 1914; *among the best.*

Goes, Zeeland; Groote Kerk; 40 bells; H. Vissers plays on Tuesday, 12-1. These bells are attributed variously to A. J. van den Gheyn, Jansz, and J. Petit.

Gorcum—see Gorinchem.

Gorinchem, Z. Holland; Groote Kerk; 25 bells by de Haze, 1682; Monday, 12-1.

Gouda, Z. Holland; Groote Kerk (in which is the finest stained glass in the country); 37 bells, 32 by P. Hemony, 1677; G. van Zuylen; Thursday and Saturday, 10:15-11; visitors welcomed. Mr. van Zuylen is most courteous and is an enthusiastic carillonneur. On the uprights near the keyboard are painted the names and dates of service of preceding bell-masters. The bells here are arranged in the usual Dutch fashion, in circles and exposed to the weather. The lower tier consists of two concentric rings, the 18 smallest bells surrounded by the 8 largest; while above are the other 11, also hung in a circle. "Wilhelmus van Nassouwe" is always the hour tune. During May the carillonneur gives additional concerts Sunday, Tuesday, Thursday, and Saturday from 6 to 7 in the evening.

's Gravenhage (den Haag), Z. Holland; Groote Kerk; 37 bells by de Haze, 1686; J. A. de Zwaan, the organist of the church and a master musician; Monday and Friday, 12-1. An excellent place for the listener to enjoy the recital playing of the carillonneur and as well to gain the best view of the tower of this church is from across the Vyver, which, says E. V. Lucas, "is a jewel set in the midst (of the Hague), beautiful by day and beautiful by night, with fascinating reflections in it at both times, and a special gift for the transmission of (the sound of) bells in a country where bells are really honoured." There is a detailed account of this carillon, entitled "Het Klokkenspel van den Haagschen Sint-Jacobstoren," by W. P. H. Jansen.

Groningen, Groningen; Martinikerk; 37 bells, 31 by F. Hemony, 1662; 5 by P. Hemony, 1671, and 1 by A. van den Gheyn, 1788; H. P. Steenhuis; Tuesday, 10:30-11 and Friday, 1-1:30; tower 320 ft. high. There are also 3 bells antedating the carillon, but able to be connected with it;

these were cast by H. von Trier in 1578. This carillon is silent during Holy Week.

A carillon in the Aakerk was destroyed by lightning in 1671.

Haarlem, N. Holland; Groote Kerk, 35 bells weighing 19,500 pounds by F. Hemony, 1660-4; H. W. Hofmeester; Monday and Friday, 12-12:30; tower 353 ft. high. This church contains a famous old organ, which is usually played on Tuesday from 1 to 2 and on Thursday between 2 and 3.

The Hague—see 's Gravenhage.

Hattem, Gelderland, 20 bells, 14 by J. A. de Grave.

Helmond, N. Brabant; Stadhuis; automatic play only. This carillon, hidden in 1795 to save it from the French, was originally in Portel Abbey, Limburg, Belgium.

's Hertogenbosch (Bois-le-Duc), N. Brabant; S. Janskerk; 42 bells; Gillett and Johnston, 1925; Wednesday, 11-12. *Among the best.*

Also Stadhuis; 23 bells; F. and P. Hemony; Wednesday, 9-10. Poor.

Heusden, N. Brabant; Stadhuis; small carillon played Tuesday, 11-12.

Hilraarenbeek, N. Brabant; 19 bells, 14 by Petit and Fritzen.

Hoorn, N. Holland. The Groote Kerk once contained 32 bells by P. Hemony, 1670, which were destroyed by fire.

Hulst, Zeeland. A carillon of 28 bells by P. Hemony, 1669 (?), formerly was played Monday (market day), "Maar, hélas, in het jaar 1876 is de toren en ook het klokkenspel vernietigd," the horlogenmaker" of the city writes me.

Kampen, Overyssel; Nieuwetoren; 35 bells; F. Hemony, 1662; H. J. Dicter; Monday, 11-12, and Friday, 6-7.

Leeuwarden, Friesland; Stadhuis; 33 bells by Fremy, 1687-9; S. Kooistra; Tuesday and Friday, 12-12:30. The carillon hung in the New Tower till 1884 when, the tower becoming dangerous, it was taken down. It is now again in the tower of the Town Hall.

Leiden, Z. Holland; Stadhuis; 39 bells, 29 by P. Hemony, and 10 by Fremy in 1680; R. H. T. van Leeuwen; Wednesday and Saturday, 10:15-11, and Monday evening, 8:30-9:30. Also on October 3, when the inhabitants eat a special dish of carrots and mashed potatoes to celebrate the relief of Leiden, besieged by the Spaniards for a year ending October 3, 1574. After mounting the fine perron of this Town Hall and so reaching the floor on which are the rooms adorned with magnificent old tapestries, it is a short climb up an electrically lighted stairway to the carillonneur's room. The ceiling of this room is supported by mortised beams radiating from the centre and decorated with white stars on a blue ground. An attractive spot in which to hear the bells is by the little dolphin fountain behind the Town Hall. Unfortunately the playing of the fountain (Saturday, 3-6) and the playing of the carillon do not coincide.

Lochem, Gelderland; S. Gudulakerk; 29 bells, which are not played by clockwork, and by clavier only on great holidays. These bells were given to the town by an individual (G. Naeff).

Maastricht, Limburg; Stadhuis, 28 bells by F. and P. Hemony, 1664-8; J. Muller; Saturday, 12-1.

Also S. Servaaskerk; 40 bells by van den Gheyn, 1767.

Formerly there was a carillon of 40 bells in Onze Lieve Vrouwe Kerk.

Middelburg, Zeeland; "Lange Jan," the tower of the

Abdy (Abbey); 43 bells by N. Noorden and J. A. de Grave, 1714-5, of which 41 are used; J. Morks; Thursday, 12-1, and in May, Friday, 7-8 A.M. and 6-7 P.M. Interesting and much the busiest of carillons. It plays for nearly two minutes before the hour, a minute before the half, a few measures at the quarters, and some notes every seven and a half minutes, besides a warning ripple before each quarter hour. The butter and egg market-place, crowded with peasants in costume at the market hour (Thursday noon), is perhaps the most interesting place to hear the bells. They blend with the activity of the marketing most agreeably. In quiet places, too, like the Abbey yard or the secluded garden of the Grand Hotel, Lange Jan's bells are welcome companions. A detailed study of this carillon is embodied in F. A. Hoefer's "De Klokkenspellen van Middelburg." Taylor, 1897, recast three small bells.

Middelstum, Groningen; church; 23 bells by F. Hemony, 1661-2; since 1857 played by clockwork and at present only by that method. Van der Aa, writing in 1851, says the bells were played Wednesday between 11 and 12 and Sunday before service. This is the only instance I have found of Sunday play within the Kingdom of the Netherlands, while in Belgium it is nearly universal.

Monnikendam, N. Holland; 33 (?) bells by P. van den Gheyn.

Nykerk, Gelderland; Oude Kerk; 36 bells by A. van den Gheyn; Monday, 9-10. In this church are tombs of van Rensselaers and van Curlers, families from which came early colonists of New York.

Nymegen (Nimwegen), Gelderland; Groote Kerk; 40 bells by van den Gheyn, 1597; W. de Vries; Monday and Thursday, 11:30-12. From the river, the branch of the

Rhine called the Waal, the carillon tower appears as the apex of this city, built on a hill. The ideal place in which to hear the bells is on the river.

Oudewater, Utrecht; Friday, 10-11.

Purmerend, N. Holland. Formerly there was a carillon of 31 (?) bells by F. and P. Hemony.

Rhenen, Utrecht. The very graceful tower of S. Cunera, in which was the carillon, was struck by lightning in September, 1897, and completely destroyed. The new tower is an exact copy of the old, but contains no bells.

Rotterdam, Z. Holland; Groote Kerk; 39 bells, weighing 35,000 pounds; F. Hemony, 1660; W. C. de Lange; Tuesday and Saturday, 11-12.

Also Stadhuis; 49 bells, total weight 62,730 pounds, heaviest bell, 10,100 pounds; by Taylor, 1921; F. Timmermans; Saturday noon; *among the best.* This is the greatest carillon installed in the low countries for the past hundred years. It is the gift to their native city of two public-spirited citizens, the brothers P. H. van Ommeren and Phs. van Ommeren, Jr.

Mr. Timmermans is the first carillonneur in the Netherlands to complete the course and receive the diploma of the free Carillon School of Instruction at Mechlin, Belgium.

Also Beurs (Exchange); F. Hemony, 1660; played only by clockwork. This set of bells was made for the Stadhuis and hung there till 1829.

Schiedam, Z. Holland; Oude Kerk; 41 bells, of which 28 are used, by A. J. van den Gheyn, 1786; H. J. P. Textor; Friday, 11-12, and occasionally summer evenings, 9-10. The 3 heaviest bells, used respectively as a church bell, an hour bell, and a half-hour bell are not connected with the keyboard, nor are the 10 lightest bells because of their un-

satisfactory timbre. There are four weights here to be wound up daily: one for the hour bell, one for the half-hour bell, which—everywhere in the Netherlands—is higher in tone than the hour bell and strikes the hour next to come (instead of a single stroke); a third for the cylinder which plays the bells each quarter hour; and the last for the clock itself. The cylinders has 112 rows of holes in which pins may be inserted. Of these, 72 "measures" play before the hour, 32 before the half-hour, and 4 at each of the intervening quarters. The bell-master is an interesting man and interested in his carillon, for both his father and his father's father were city carillonneurs of Schiedam. These three Textors have held the position successively since 1791 and the present one takes proud care of his laboratory. The stairway up the tower, a short climb, is spick with white-washed walls and supplied with a taut rope hand-grip, while the tower room is a model of Dutch order and lustrous cleanness. The cylinder, and indeed all the machinery, is polished like the engines of an ocean liner and the cylinder pins, accurately sorted, glisten in their allotted compartments, while Heer Textor himself is a very hearty and obliging host. Altogether this is one of the most satisfactory towers to climb, though the bells cannot be given as high a rank as those in many other places.

Schoonhoven, Z. Holland; Stadhuis; 38 bells; by A. van den Gheyn, 1775; A. C. Lensen; Wednesday and Saturday, 11-12; *among the best.*

Sittard, Limburg. F. A. Hoefer has written a pamphlet on these bells.

Sneek, Friesland; S. Maartenstoren; bells by Borchard and Eckhof, 1771; J. Lindeman; Tuesday and Friday, 12-12:30.

Tholen, Zeeland; Stadhuis; automatic play only.

Tilburg, N. Brabant; 35 bells; Gillett and Johnston, 1925; *among the best;* weight: bass 2632, total 12,320 lbs.

Utrecht, Utrecht; Dom; 42 bells weighing 32,000 pounds, chiefly by F. and P. Hemony, 1663; J. A. H. Wagenaar; Saturday, 11-12, and in May, Monday, Tuesday, Thursday, and Friday, 7-7:30 A.M.; *among the best.*

There is a carillon of 23 bells by F. and P. Hemony in the Claaskerk (Church of S. Nicholas or Santa *Claus*). This plays only by machinery, but has excellent bells.

There once was and still may be another carillon by the brothers Hemony in the Jacobskerk.

Veere, Zeeland; Stadhuis; 36 bells chiefly by P. and A. van den Gheyn, 1736.

Vlissingen, Zeeland; Groote Kerk; 33 bells by Taylor, 1914; *among the best.*

Weesp, N. Holland; 29 bells by P. Hemony, 1676; J. W. Bovenkerk plays on royal birthdays, 8-9 A.M.

Ysselmonde, Z. Holland; R. G. Crevecœur, carillonneur; Wednesday, 11-12.

Zalt Bommel, Gelderland; S. Maartenskerk; 33 (?) bells by F. Hemony, 1663 (?); Tuesday, 11-12.

Zierikzee, Zeeland; Stadhuis; 14 bells by P. van den Gheyn, 1550-5; S. Klimmerboorn; Thursday, 12-1. This is the oldest and smallest carillon still played by a carillonneur.

ADDENDA

Zutfen, Gelderland; Wynhuis; 35 bells by Taylor, 1925; *among the best;* burned and lately rebuilt.

APPENDIX B

LIST OF CARILLONS IN BELGIUM

Note

The following is a list of Belgian carillons destroyed or carried away by the Germans, 1914-1918:

Dendermonde (Termonde)	Iseghem	Roeselare
	Leuven (S. Peter)	Turnhout
Diksmuide (Dixmude)	Nieuwpoort	Wyngene
	Ostende	Yperen
Dinant	Oudenaarde	

For the sake of the record, however, details of these carillons as they existed are carried in their alphabetical place in this appendix.

MOST of the remarks at the head of the preceding appendix apply quite as much to the following. Out of regard to the fact that carillons are a Netherlandish institution, an expression of art peculiar to the Low Country branch of the Teutonic race, I have arranged these Belgian towns alphabetically according to their names in the

Flemish rather than the French language. Since the latter, however, is frequently more familiar to the foreigner, and is the official language of Belgium, and in some form the popular language of nearly half the people, the French name also is given whenever it is different. These two names in each case seem a sufficient identification without any mention of the province. Otherwise the arrangement of information is the same as in the preceding list.

As has been often pointed out in the body of this book, the best carillons of Belgium are generally superior, not in the bells, but in the machinery for playing them, to the best ones of her northern neighbour. The superiority, therefore, is likely to be temporary; but for the present, Belgium has a very considerable advantage. Owing to this greater perfection of the carillon as an instrument, concerts in the quiet of evening take a more prominent place in Flanders than in Holland and are constantly becoming more popular.

Unfortunately my information about Belgium is so far from complete, that I have been able in many cases to note merely the name of the town where there is a carillon. I endeavour,

however, to make at least this much mention of every carillon in the country. It will be noticed that the great majority are in the northern half of Belgium, that being the portion where the people are Netherlandish in race and language. The whole country, however, has the bond of a common church, which strikingly differentiates the Kingdom of Belgium from the Kingdom of the Netherlands. But it must be remembered that the carillons, whether in Protestant or Roman Catholic churches, are always municipal, not ecclesiastic, property.

Aalst, Alost; belfry; 38 bells, some by Joris Dumery and some by F. van Aerschodt; K. de Mette, carillonneur.

Antoing, small carillon; automatic play only.

Antwerpen, Anvers; cathedral, 47 bells, 36 by F. and P. Hemony, 1655-8, 3 by Joris Dumery, 1767, the 7 smallest by F. van Aerschodt, 1904, and one, the "bourdon," or heaviest bell, bearing a rhymed inscription showing it was founded by Jan and Willem Hoerken in 1459; Gustaaf Brees; Friday, 11:30-12:30, and during the summer, Monday and Thursday evenings, 9-10; *among the best,* ranking almost as high as Bruges and Mechlin. Of these evening concerts about half are given by Mr. Brees and the remainder by bell-masters of other Belgian towns. An attractive illustrated booklet, giving the programmes for the whole series, is published each spring by the City Information Bureau, Meir 60.

The cathedral tower, which Napoleon likened to Mechlin lace, contains also 26 bells ordered by ecclesiastical authorities from the Hemonys in 1654. These bells, however, are not now used. Another carillon was destroyed when the tower of the S. Andrieskerk fell in 1755, and two others, in the S. Michaelsabdy and the S. Jacobskerk, were destroyed during the French dominion.

Antwerpen-Kiel; 28 bells; new.

Audenarde—see Oudenaarde.

Bergen, Mons; belfry; 44 bells, 21 by de la Paix, 1673—he made 35 but 14 have been refounded—10 by Chevresson, Simon, and Duforest, 1761, 6 by Drouot, Hubert, and Bastien, 1821, and the 7 smallest by van Aerschodt, 1894; Fernand Redouté; Sunday, 12-12:30, and in July, August, and September, Monday evening, 8-9; *among the best.* Details of this carillon and descriptions of all the bells, past and present, of this town are contained in "Notice Historique sur les cloches et les carillons de Mons," by A. de Béhault de Dornon.

Binche; small carillon; automatic play only.

Borgerhout; Stadhuis; 35 bells by Beullens, now being repaired; E. Steenockers.

Brugge, Bruges; Halletoren or belfry; 47 bells by Joris Dumery, 1743, which replaced 38 bells by F. Hemony, 1662, destroyed in 1741; Antoon Nauwelaerts; from September 15 to June 15, Sunday, Wednesday, and Saturday, 11:15-12, and from June 15 to September 15, Saturday, 11:15-12, and Monday and Wednesday evenings, 9-10; *among the best,* ranking second only to Mechlin. Mr. Nauwelaerts comes from a family which has supplied the carillonneurs of Lier for about a century. Besides the regular concerts just mentioned, he gives at the request of "Die

Roya," a society for the promotion of the coming of travellers, several special concerts, usually Thursday evening from 9-10. The programmes of these are published in a pamphlet, "Indicateur—Bruges," while those of the regular concerts appear in local newspapers. During the evening concerts the circulation of vehicles in the Groote Markt and in neighbouring streets is forbidden. The mechanism has just been put in perfect order and the bells are very fine. Further details are given in Chapter IV of this book and in Gaillard, "Le carillon de Bruges."

Brussels, Bruxelles. In 1541 there were 9 carillons, but none of these has survived to the present, and Brussels now has no carillon.

Chimay, small carillon; automatic play only.

Courtrai—see Kortryk.

Dendermonde, Termonde; Stadhuis; 40 bells by A. van den Gheyn and others; E. Loret; Sunday, 9-9:30, Monday, 11:30-12.

Diest, S. Sulpiciuskerk; 40 bells, chiefly by P. Hemony, 1671; F. de Roy; Wednesday, 11-12.

Diksmuide or Dixmude; S. Niklaaskerk; 32 bells in poor condition; E. Vermeersch; Sunday and Monday, 11:30-12.

Dinant; small carillon; automatic play only.

Doornyk, Tournai; belfry; 42 bells by Waghevens and others; Roger; played only "par ordre de l'hôtel de ville."

Also S. Brice; 27 bells; never played. There were at one time 11 carillons in this town. See Desmontes' "Les cloches de Tournai."

Edingen or Einghen. Enghien; 31 bells by J. van den Gheyn and G. Dumery; automatic play only.

Gent, Gand; Belfort or belfry; 52 bells, 38 by P. Hemony, most of the rest recent—9 by O. Michaux—and the

6 or 7 highest to be recast—details in Appendix D; R. Dierick, carillonneur; Friday, 12-1, and Sunday, 6:30-7:30; also from June to September inclusive, Saturday evening, 8-9; *among the best.* The mechanism has been recently restored by Désiré Somers of Mechlin, and the carillon is now in excellent repair. A booklet containing programmes of the evening concerts is usually published. Further information about Ghent appears in Chapter III of this book.

There is another extant carillon of 27 bells by P. Hemony, 1664 (?), in the tower of the University Library (formerly Baudeloo Abbey).

Hal, Halle; Notre Dame; 28 bells in disrepair.

Harlebeke; old tower of S. Salvatorkerk; 32 bells now being put in order.

Hasselt; S. Quintynkerk; 42 bells by A. Bernard and van den Gheyn; A. Hamoir; Tuesday and Friday, 11-11:30.

Herenthals; Stadhuis; 35 bells by A. L. J. van Aerschodt.

Hoei, Huy; Notre Dame; 38 bells by A. van den Gheyn and others; keyboard play only (and rarely).

Also Hôtel de ville; 38 bells by A. van den Gheyn; automatic play only.

Iseghem; S. Hilon; 34 bells by van den Gheyn, van Aerschodt, and others.

Kortryk, Courtrai; S. Maartenskerk; 49 bells by S. van Aerschodt; A. Vermeulen; Sunday and Monday, 11:30-12:30, and Monday evening if fair.

Léau—see Zout-Leeuw.

Leuven, Louvain; S. Geertruikerk; 46 bells, 38 by A. van den Gheyn and 8 by van Aerschodt; J. van de Plas;

played only on holidays; *among the best,* being remarkable for justness of tone and accord.

The carillon in S. Peterskerk; 40 bells by J. A. de Grave and N. Noorden; carillonneur, van de Plas, senior; which used to be played on Sunday, 12-12:30, and was among the best in Belgium, was destroyed on August 26, 1914, in the burning of Louvain.

Liége—see Luik.

Lier, Lierre; S. Gommaruskerk; 40 bells, 36 by A. Julien, 1725 (?), and 4 by A. van den Gheyn, 1755 (?).

Louvain—see Leuven.

Luik, Liége; cathedral; 40 bells by van den Gheyn, of excellent quality.

Also Palais des Princes Evêques; to be refitted.

Mechelen, Malines; S. Romboutstoren (cathedral); 45 bells weighing 36 tons; Josef Denyn; Saturday, 11:30-12, Sunday, 11-12, and Monday 11-11:30, except in June, August, and September. In these three months, the Monday concerts are from 9 to 10 in the evening and during them all traffic is stopped in the Groote Markt. A pamphlet is published every year giving programmes of all these concerts. In July Mechlin has the kermis and there is so much noise in the evening that Mr. Denyn would then throw "margaritas ante porcos" if he played, as a friend expressed it. This carillon is not merely *among the best,* but is THE BEST. Details may be found in Chapter IX and X and in "Les carillons et les carillonneurs à Malines" by G. van Doorslaer.

Mespelaere (near Dendermonde); church; 20 bells by S. van Aerschodt; automatic play only.

Namen, Namur; cathedral; 47 bells by van Aerschodt; automatic play only.

Nieuwpoort, Nieuport; church; 40 bells; L. de Schieter; Tuesday and Friday, 11:30-12, and Sunday, 1:30-2; in bad condition.

Nivelles; 42 new bells, van Aerschodt.

Oostende, Ostende; 40 bells by Witlockx and Causard.

Oudenaarde, Audenarde; S. Walburgskerk; 47 bells by A. van den Gheyn, 1758; A. Schynkel; Sunday and Tuesday, 11:30-12.

Péruwelz; Bon Secours; light carillon; A. Oyen.

Roeselare, Roulers; S. Michielskerk; 36 bells by S. van Aerschodt.

Sint Niklaas, Saint Nickolas; Stadhuis; 35 bells by F. van Aerschodt; A. Rolliers, bell-master.

Sint Truiden, Saint Trond; Stadhuis; 35 bells by Legros and A. van den Gheyn.

Sotteghem; church; 29 bells by Dumery and S. van Aerschodt.

Steenockerzeel; 44 bells, now in good order, by Tordeurs, van den Gheyns and others. Pamphlet by Dr. G. van Doorslaer.

Termonde—see Dendermonde, Stadhuis; 40 bells by A. van den Gheyn and others.

Thielt; Stadhuis; Jacob Dumery; J. de Lodder; Sunday and Thursday, 11:30-12; recently refitted by Denyn.

Thienen, Tirlemont; S. Germain; 35 bells by N. Witlockx, 1723; recently restored.

Thorhout, Thourout; church; J. Dumery; Sunday and Wednesday, 11:30-12:30; keyboard play only.

Tirlemont—see Thienen.

Tongeren, Tongres; Onze Lieve Vrouwe Kerk; being restored.

Tournai—see Doornyk.

Turnhout; S. Pieterskerk; 35 bells by A. van den Gheyn; E. C. Verrees; Sunday and Saturday, 11:30-12.

Verviers; Notre Dame aux Récollets; 30 bells by F. van Aerschodt.

Wyngene (near Thielt); 33 bells by S. van Aerschodt.

Yperen or Ieperen, Ypres; Halletoren or belfry; 44 (?) bells by F. van Aerschodt, founded under the supervision of Denyn; Noel Igodt; Sunday, 11-11:30, and Saturday, 11:30-12, and occasional evening concerts; *among the best.*

Zout Leeuw, Léau; S. Leonardskerk; 30 bells, some by S. van Aerschodt.

Many Belgian carillons, including all those belongings to abbeys, were melted into cannon during the French Revolutionary period. Following is a partial list of those that disappeared then and at other times:

Afflighem (abbey), Antwerpen (S. Michael, S. Jacob, S. Andries), Ath (S. Juliaan), Aulne (abbey), Averbodę (abbey), Bergen (Val des Ecoliers, St. Germain, Ste. Elisabeth, St. Nicolas en Havré), Brugge (seminary), Brussel (S. Niklaas, Broodhuis, St. Jacques sur Caudenberg), Cambron (abbey), Doornyk (cathedral, Atheneum, St. Jacques, St. Jean Baptiste, Ste. Marie Madeleine, Ste. Marguerite, St. Martin, St. Nicaise, St. Piat, St. Quentin (seminary), Eename (abbey), Geeraardsbergen (or Grammont), Gent (S. Baaf, S. Jacob, S. Michael, Carthusian convent), Grimberghe (abbey), Kortryk (S. Maarten), Lier, Luik, Mechelen (Onze Lieve Vrouwekerk), Meenen (or Menin), Namen (Porte Horegoule, St. Jacques, belfry), Ninove

(abbey), Nyvel (or Nivelles), Oostende, Oudenburg, Poperinghe, Postel (abbey), Veurne (or Furnes), Watou, Zinik (or Soignies).

ADDENDA

Bergen, Mons; 47 bells since 1911.
Borgerhout; bells reported as very inferior.

APPENDIX C

LIST OF CARILLONS IN OTHER COUNTRIES

THE reader, being well aware that carillons originated in the Low Countries, must now be introduced to those in other parts of the world. There are now about 25 in France, 15 having been destroyed, 1914-1918, 10 in Germany, and 50 in other countries. Yet these figures only confirm the assertion that carillons are largely Netherlandish. In France, most of them are in the departments of Nord and Pas de Calais, next to Flemish Belgium and sometimes called "la Flandre française," for in this district the population is Netherlandish in race and even in language. In Germany most of the carillons are near the Dutch and Belgian borders and are clearly due to Netherlandish influence. A considerable number there were melted down in the exigences of the World War.

The Spanish carillons came from the Spanish Netherlands; the Austrian ones probably

from Belgium while under Austrian dominion. Those in Sweden are in towns with Dutch settlers, while that at Riga is perhaps traceable to the sojourn of Peter the Great in Holland.

In Great Britain there has been a slowly advancing knowledge of the admirable and characteristic musical qualities of the carillon. In the United States, and Canada, however, the development of interest in Singing Towers has been rapid and phenomenal. This interest is due to a comprehension of the value of the carillon to the community as a inspiring and unifying civic force and to its adaptability for memorial purposes—a comprehension not a little due, I believe, to the influence of "Carillons of Belgium and Holland," and that of supplementing magazine articles and addresses.

AMERICA—CANADA

Ottawa, Canada; Victory Tower, Parliament Houses; architect, John A. Pearson, Toronto, associate architect, J. O. Marchand, Montreal; 53 bells by Gillett and Johnston, 1926; heaviest 20,720 lbs., diameter 98 in.; lightest 9 lbs., diameter 6¼ in.; total weight 110,199 lbs.; *among the best.* To be inaugurated, 1926.

Simcoe, Canada; Norfolk War Memorial; 23 bells by Gillett and Johnston, 1923; heaviest 1,568 lbs.; *among the*

best. Dedicated June 17, 1925. Played at Simcoe by T. Percival Price. This carillon was lent by the Norfolk Soldiers' War Memorial Committee and placed in the Tower of the Vickers Research Building, Palace of Engineering, British Empire Exhibition, Wembly, 1924, where it was played by Josef Denyn.

Toronto, Canada; Metropolitan Church; given by Chester D. Massey in memory of his wife, Margaret Phelps Massey; 23 bells by Gillett and Johnston, 1922; heaviest 8,960 lbs.; total weight ca. 44,800 lbs.; *among the best.* Carillonneur, T. Percival Price. Dedicated April 2, 1922.

AMERICA—UNITED STATES

Andover, Massachusetts; Memorial Tower; architect, Guy Lowell; 30 bells by Taylor, 1923; heaviest 2,347 lbs.; *among the best.* Carillonneur, Carl F. Pfatteicher. First played December 1, 1923. Recitals as announced in the press.

Birmingham, Alabama; First Presbyterian Church; given by James Franklin Rushton in memory of his father, William J. Rushton; 25 bells by Taylor, 1923; heaviest 1,709 lbs.; *among the best.* Dedicated February 17, 1924. First played by Frederick Rocke. Recitals not fixed.

Cohasset, Massachusetts; S. Stephen's Church, architect, R. A. Cram; given by Mrs. Hugh Bancroft in memory of her mother, Mrs. Clarence W. Barron; 43 bells by Gillett and Johnston, 1924-1925; heaviest 4,704 lbs.; total weight 26,752 lbs.; *among the best.* Installed June 1924. Dedicated September 23, 1924, by the Rt. Rev. William Lawrence. First played by Kamiel Lefévere of Malines, September 23, 1924. Recitals Tuesday evening, 8:30-9:30;

Sunday, 12:30-1:30. Dedication sermon by the Rev. Milo H. Gates.

Cranbrook, Michigan; Christ Church; 30 bells, 1925, by Taylor; heaviest 2,000 lbs., *among the best.*

Detroit, Michigan; Jefferson Avenue Presbyterian Church; 23 bells by Gillett and Johnston, 1925; heaviest 2,296 lbs., 48 in. in diameter. *Among the best.*

Gloucester, Massachusetts; Church of Our Lady of Good Voyage; given by various individuals and groups; 31 bells by Taylor, 1922-24; heaviest 2,826 lbs.; total weight ca. 28,000 lbs.; *among the best.* Inaugurated July 23, 1922. First played by George B. Stevens, carillonneur. Recitals Wednesday evening, 8:30-9:30, in 1925, by Kamile Lefévere of Malines. The carillon was admitted free of duty by special act of Congress. Cardinal O'Connell was present at the Inauguration and played one of his own compositions.

Morristown, New Jersey; S. Peter's Church; architects, McKim, Mead and White; given by various individuals and groups; 35 bells by Taylor, 1924; heaviest 4,495 lbs.; total weight 31,400 lbs.; *among the best.* Carillonneur, Frederick Rocke. Inaugurated April 13, 1924, Palm Sunday. Recitals Wednesday 8:30-9:30.

New York, New York; Park Avenue Baptist Church; given by John D. Rockefeller, Jr., in memory of his mother; 53 bells by Gillett and Johnston, 1925; heaviest 20,720 lbs., diameter 98 in.; total weight 110,199 lbs.; *among the best.* Carillonneur, Anton Brees. Inaugurated autumn, 1925.

Plainfield, New Jersey; Grace Church; given by a parishioner; 23 bells by Gillett and Johnston, 1923; heaviest 2,296 lbs.; total weight 11,998 lbs.; small but good.

Inaugurated March 1923. First played by T. Percival Price of Toronto. Recitals not fixed.

Princeton, New Jersey; Holder Tower, Princeton University; architect, C. Z. Klauder; given by Class of '92; 35 bells, 1926; heaviest ca. 4,897 lbs.; total weight 23,781 lbs.; *among the best.* To be inaugurated June 1926.

St. Paul, Minnesota; House of Hope Presbyterian Church; given by Mrs. Charles Phelps Noyes, in memory of her husband; 28 bells by Michaels, 1922; heaviest 2,000 lbs. Inaugurated November 4, 1923. Several bells reported not in tune.

Earlier Carillons

Buffalo, New York; S. Joseph's Cathedral; 43 bells by Bollée, 1866; heaviest 2,500 lbs. Inaugurated 1870. Recitals not fixed.

Notre Dame, Indiana; University chapel; 32 bells, of which 23 are connected with the automatic barrel, by Bollée et Fils; automatic play only.

Philadelphia, Pennsylvania; Holy Trinity Church; given by Joseph E. Temple in memory of his wife, Martha Anna Kirtley; 25 bells by van Aerschodt, 1882; heaviest 2,895 lbs.; total weight 13,982 lbs. Inaugurated October 3, 1883.

AFRICA—SOUTH

Capetown, South Africa; City Hall; 37 bells by Taylor, 1924; heaviest 5,313 lbs.; *among the best.* First played April 30, 1925, on the arrival of the Prince of Wales, by Anton Brees. First recital same day, 8:30 P.M.

AUSTRALIA

Sydney, New South Wales; University Tower; given by University groups; 49 bells, framework and keyboard for 53, by Taylor, 1925; heaviest 8,800 lbs.; total weight 51,900 lbs.

AUSTRIA-HUNGARY

Graz, Austria. **Salzburg,** Austria.

DENMARK

Kjöbenhavn (Copenhagen); Fredericksborg (royal castle); 28 bells by S. van Aerschodt. Also Radhus (town hall); new.

FRANCE

(Department is in parentheses)

From data collected by M. Prosper Verheyden, Secretary of The Carillon School, Malines. See index as to French use of word "Carillon."

Aire-Sur-La-Lys (N.). Belfry. The carillon was burned, March 9, 1914.

Annœullin (N.). St. Martin's Church; 23 bells by Bollée, Orléans, 1907, taken away by the Germans, 1917.

Armentières (N.). Belfry. Carillon destroyed by shells and fire, 1914, with belfry and town hall.

Arras (Par-de-Calais). Belfry. Carillon of 25 bells destroyed by shells October, 1914, with belfry and town hall.

Avesnes-Sur-Helpe (N.). St. Nicholas church; its tower being the town belfry; originally 36 bells by A. van den Gheyn, Louvain, 1767 and 1768; 31 are left (one broken 1917; 4 destroyed 1917); 4 by Wauthey, Douai, added in 1924, making carillon now of 35 bells.

Bailleul, Belle (N.). Belfry; 32 bells by Bernard, Lorraine, 1717. Destroyed March 23, 1918; in process of restoration, 1925.

Bergues (N.). See Sint-Winoksberge.

Bethune (N.). Belfry. Carillon of 37 bells destroyed May 19, 1918.

Bon-Secours Lez Peruwelz (N.). On French-Belgian frontier; abside of the church being a few yards within the Belgian line. In right tower of "Basilique" of Nôtre Dame are 31 bells by Michiels, Tournai, 1906. A light carillon, total weight 1,273 k., making an agreeable impression. Bells taken down and hidden during the war.

Bons-Secours-Lez-Rouen (Rouen). The carillon of 25 bells cast by Wauthy, Douai, 1896, belongs to the church. Reported as small and inferior bells by Maurice Lenfant; automatic play only with one tune, "Ave Maris Stella," the church warden putting mechanism in action on grand fêtes.

Bordeaux. St. Michael's church. Reported a carillon there. No response to request for information.

Bouchain (N.). Church tower used by town as belfry; 37 bells by Corsin, Lille, 1758. Carillon in process of repair, 1925.

Bourbourg, Brockburg (N.). St. John's church; tower used as belfry by town, 37 bells by van Aerschodt, 1868.

Buglose (Landes). Church of Notre Dame; 26 bells by Paccard, Annecy, 1895. Keyboard like that of a piano.

Calais (N.). Belfry of new town hall Calais-Sud; 25 bells to be made by Paccard, Annecy-le-Vieux, 1925; total weight, 2,500 k.

Cambrai (N.). Campanile, Town Hall. Carillon of 37 bells destroyed, 1914-1918. Cambrai in early times had six carillons, but all disappeared in the French Revolution.

Le Cateau (N.). Belfry, Town Hall. Carillon taken away by Germans, 1917. In process restoration, 1925.

Châlons-Sur-Marne. Notre Dame; 55 (?) bells by Bollée, Le Mans, ca. 1860, belonging to the church. Largest bell diameter 1.66 m., so the founders report.

Châsellerault (Vienne). St. James church; 50 (?) bells by Bollée, Le Mans, 1867, belonging to the church. Largest bell 2,000 k. Two towers: 44 bells in one tower, six in the other; all used in automatic play each day at noon. Abbé Audrault, archiprêtre of the church, says very harmonious.

Comines (N.). French part of town; **Komen** (N.), Flemish part. Belfry with carillon destroyed 1914-1918.

Condé-sur-l'Escaut (N.). Reported a carillon there in church. No response to request for information.

Douai (N.). Belfry. Carillon of 38 bells, by Wauthy, Douai, destroyed 1914-18. New carillon inaugurated July 6, 1924. Carillonneur, Max Bigerel.

Douai (N.). St. Peter's church. Carillon, made from an older carillon, taken away 1917 by the Germans. A new carillon is making by Wauthy, Douai.

Dunkirk (N.). Belfry and tower since 18th century, of St. Eloy Church, though separated from the church by the street. Carillon has 36 bells, chiefly by Aerschodt, Louvain, 1852. Evidently originally a voorslag as little bells are hung in window to north.

Komen (N.). See Comines.

Lille, Ryssel (N.). Belfry of new Exchange. Carillon under consideration, 1925.

Lille, Ryssel (N.). Notre-Dame-de-la-Treille; 37 bells, new carillon, by Wauthy, Douai, reported of good tone, dedicated Nov. 19, 1924.

Lille, Ryssel (N.). Sacré-Coeur. Germans took away a carillon of 42 bells. The new Carillon belongs to Chanoine Bauduin, curé, and has 36 bells, by Wauthy, Douai. Reported musically unsatisfactory. Carillonneurs, Robillard, father and son, excellent musicians.

Lyon (Rhone). Town Hall; 25 bells, from 940 k. to 35 k. by Burdin Ainé, Lyon, 1920. A very harmonious set, says M. Dés. Somers of Mechlin, who made the barrel, connections, and keyboard.

Merville, Merghem (N.). Church tower; 37 bells; all destroyed 1914-18; now in process restoration, 1925.

Montpellier (Hérault). St. Francis School; 26 bells, from 1,560 k. to 11.3 k., by Paccard, Annecy, 1924.

Pamiers (Ariège). Cathedral; 20 bells, from 1,800 k. to 16 k., by Bollée, Orléans, 1899.

Paris (Seine). Saint-Germain-l'Auxerrois. Not in church but in tower on Place du Louvre, the tower being a civil monument; 38 bells by Collin, c. 1866. "On ne parvint jamais à accorder ce malheureux carillon." "On essaya, à maintes reprises, récemment encore, à le faire fonctionner; en vain, d'ailleurs."

Perpignan (Pyrénées Orientales). St. John's church; 46 bells by Bollée, Le Mans, 1878. This carillon was used at the Universal Exhibition, Paris, 1878.

Pontmain (Mayenne). Nôtre Dame, "Basilica"; 32 bells by Paccard, Annecy, 1896. Bells are said to be good.

Roubaix (N.). St. Martin's; 43 bells by Vandaele, Tournai, 1763, originally existing here, but only one bell remained after the French Revolution. In 1824, 28 bells by Cavillier, Amiens, were obtained. The only bell left after the German occupation, 1914-18, is the same tenor bell saved in 1792.

Rouen (Seine Inf.). Cathedral (Tour de Beurre); 29 bells, from 1,500 k. to 5 k., by Paccard, Annecy, 1920. Mechanism needs improvement. Bells are good, so Mr. de Coster reports. Frequent recitals by Maurice Lenfant.

Ryssel (N.). See Lille.

Saint-Armand-Les-Eaux (N.). In tower Abbey church; 38 bells by Barbieux, Tournai, 1784-85. Splendid installation of bells. Re-hung 1922, by Michiels, Mechlin, when a new keyboard was supplied. Played every day, 11:30-12. Two carillonneurs, Réne Lannoy and his son Maurice, who are fine musicians. The best carillon in France.

Saint-Omer, Sint-Omaars (Pas de Calais). No carillon left since 1792 when all the bells disappeared.

Saint-Quentin (Aisne). Belfry of town hall; 37 bells by Michaux, Louvain, 1924. Carillon of 31 bells which was cast in 1762, taken away by Germans, 1917. Present bells reported of slight musical value.

Sint-Winoksberge, Bergues—Saint-Winoc, Bergues (N.). Belfry; 35 bells by various makers, 1628-1880. Mechanism reported as needing total reconstruction. Bergues is the loveliest Flemish town in France; a little jewel.

Strasbourg (Alsace). Exposition Pasteur, 1923; probably now to go in some parish church tower; 25 bells by Causard, Colmar.

Tourcoing, Toerkonje (N.). Bourse built 1905. Carillon of 28 bells by Wauthey, Douai, 1912, taken away by Germans, 1917.

Valenciennes (N.). No carillon left. Until 1914 there were the remains of a carillon of 30 bells partly destroyed when the belfry fell in 1843. In the 17th century every parish in Valenciennes had its carillon!

Verdun (Meuse). Cathedral; 20 bells, total weight, 20,000 (?) k. Chiefly by Farnier-Bulteaux, Dun (Meuse).

GERMANY

Aachen, Rheinland, Preussen; Münster. **Bremen,** Bremen. **Berlin,** Brandenburg, Preussen; Parochialkirche; 37 bells. **Danzig,** Westpreussen, Preussen; Rathaus. A carillon of 37 bells by J. N. Derk of Hoorn, Holland, 1738, which hung in the Katharinenkirche was destroyed by fire in 1911. **Darmstadt,** Hesse-Darmstadt; Schlosz; 37 (?) bells by P. Hemony, 1671. **Düren,** Rheinland, Preussen; Annakirche. **Freiburg,** Baden; Rathaus. **Genshagen,** Brandenburg, Preussen, J. A. de Grave, 1717. **Hamburg,** Hamburg; Nikolaikirche. Also Petrikirche. One of these consists of 32 bells by van Aerschodt, while the other is by F. Hemony, 1662-4. **Köln,** Rheinland, Preussen; Rathaus; 38 (?) bells, recently installed. The carillonneur, Schäfer, plays daily, 12-12:30. **Lübeck,** Lübeck. **Mainz,** Hesse-Darmstadt; small; F. Hemony, 1662 (?). **Malmedy,** Rheinland, Preussen; 35 bells by J. Legros, 1786. This carillon (in a Walloon district only a few miles from the Belgian border) was restored in 1914 by Denyn. **München,** Oberbayern, Bayern; Rathaus; modern and

poor; automatic play daily at 11; no keyboard. **Potsdam,** Brandenburg, Preussen, Garnisonskirche.

GREAT BRITAIN

Aberdeen, Aberdeenshire, Scotland; S. Nicholas; 36 (?) bells by van Aerschodt, 1890. The heaviest weighs 6,578 pounds.

Bournville, Worcestershire (model industrial village); School Tower; 42 bells, heaviest 4,382 lbs., by Taylor, 1906-1924. When erected, 1906, this carillon had 22 bells, a gift from Mr. and Mrs. George Cadbury; compass then, two chromatic octaves, F—F, omitting low F ♯, G ♯, C ♯. Carillon increased to three full chromatic octaves by gift of George Cadbury, Jr., 1923.

The enlarged carillon was opened on May 1st, 1924, by Antoine Nauwelaerts, Carillonneur of Bruges, when some eight or nine thousand people assembled to hear the recital, which was broadcast. The programme included compositions by Bach, Handel, Schubert and Grieg, and also W. W. Starmer's "Song of Joy." Other recitals during 1924 were by E. V. Jordan of Loughborough and Anton Brees, now of New York. Prof. Granville Bantock's Chorale, "Ring Out, Wild Bells," was given at one recital, the Bournville Works Male Voice Choir rendering the choral parts. The introduction, interludes, and finale of this composition, specially written for the carillon, were beautifully played by Mr. Brees, the performance as a whole revealing the wonderful possibilities of carillon music. In October, 1924, Mr. Clifford Ball (Mus. Bac.), became official carillonneur.

In 1924, five bells were added by Mrs. George Cadbury

and George Cadbury, Jr., making the present three and a half octaves, 42 bells, with lower C ♯ and D ♯ omitted.

Cattistock, Dorsetshire, England; S. Peter and S. Paul; 35 bells by van Aerschodt, 1882-99. The heaviest weighs 4,400 pounds. Mr. Denyn plays this carillon the last Thursday of each July. Automatic play is every hour from 8 A.M. to 9 P.M.

Eaton Hall, Cheshire, England; 28 bells by van Aerschodt. The heaviest weighs 4,719 pounds. This is the seat of the Duke of Westminster.

Loughborough, Leicestershire; memorial; architect, Walter Tapper; given by public subscription; 47 bells by Taylor, 1923; heaviest 9,284 pounds, 76 inches in diameter; smallest 20 pounds, 7 inches in diameter; total weight ca. 47,040 pounds; *among the best.* Carillonneur, E. V. Jordan; deputy carillonneur, Sidney Potter. Dedicated July 22, 1923. Recitals frequent. Field Marshal, Sir William Robertson, represented the King at the dedication, and Sir Edward Elgar wrote a special carillon composition for the occasion.

Loughborough, Leicestershire; Taylor foundry; 40 bells by Taylor, 1904-1912; heaviest, 1,116 lbs.

Parkgate, Cheshire; Mostyn House School; given as a Memorial To Alan Appleby Drew And The Other Four-Score Old Boys Who Fell In The Great War; 37 bells by Taylor, 1922-1923; heaviest 2,128 pounds; *among the best.* Dedicated May 25, 1922. Played by A. Nauwelaerts.

IRELAND

Armagh, Ireland; St. Patrick's Cathedral; 39 bells by Taylor, 1921; heaviest 4,830 pounds; total weight 24,640

pounds; *among the best.* Inaugurated November 6, 1921, by A. Nauwelaerts.

Cobh, Queenstown, Ireland; S. Coleman's Cathedral; 42 bells by Taylor, 1916; heaviest 7,582 pounds; total weight 38,080 pounds; *among the best.* Inaugurated August 24, 1919, by A. Nauwelaerts.

ITALY

Roma; S. Paul's (American Episcopal Church); 23 bells by van Aerschodt; pitch of bells poor and mechanism in disrepair; no clockwork.

LUXEMBURG

Luxemburg; Liebfrauenkirche.

PORTUGAL

Mafra; convent, formerly palace chapel; two carillons of 48 bells each by N. La Vache of Antwerp, 1730.

RUSSIA

Riga; 28 bells by C. Fremy, 1694. **St. Petersburg**; 38 bells by J. N. Derk, 1757.

SPAIN

Aranjuez; El Escorial; 31 bells by M. de Haze, 1676. Also 59 bells, "of which 32 formed a harmony like that of an organ and could be played by means of a clavier," were

destroyed by fire in 1821. About 1692 Charles Poignard, a priest of Namur, went to Spain and repaired and improved this carillon to the entire satisfaction of the king. According to another story, he established this and several other carillons at Spain, among them that at Aranjuez.

SWEDEN

Göteborg (Gothenburg). **Stockholm**; Dutch church; 39 bells by Petit and Fritsen, 1887. This replaced a better carillon of 28 bells by F. Hemony, 1663, destroyed by fire in 1878.

APPENDIX D

THE 52 BELLS OF THE GHENT CARILLON

(As given by "Gent XXe Eeuw")

First Octave

PITCH	WT. IN KG.	DIAM. IN METRES	PITCH	WT. IN KG.	DIAM. IN METRES
G	6,050	2.10	D♯	1,300	1.25
A	4,459	1.90	E	1,100	1.20
B	3,170	1.70	F	950	1.12
C	2,607	1.55	F♯	800	1.08
C♯	2,000	1.45	G	700	1.04
D	1,700	1.35	G♯	625	1.00

Second Octave

A	500	.92	D♯	200	.69
A♯	450	.89	E	175	.65
B	400	.87	F	150	.61
C	350	.84	F♯	125	.58
C♯	300	.80	G	100	.56
D	250	.71	G♯	90	.55

Third Octave

A	80	.51	D♯	25	.34
A♯	65	.47	E	25	.33
B	50	.41	F	22	.32
C	40	.40	F♯	20	.31
C♯	38	.38	G	18	.29
D	30	.37	G♯	17	.28

Fourth Octave

A	16	.27	D♯	10	.25
A♯	15	.26	E	10	.25
B	14	.26	F	10	.25
C	13	.25	F♯	10	.25
C♯	12	.25	G	9	.24
D	11	.25	G♯	9	.24

FIFTH OCTAVE

A	9	.24	B	8	.22
A♯	9	.24	C	8	.22

Total weight (52 bells), 29,154 kilograms.

THE 45 BELLS OF THE MECHLIN CARILLON

The first six bells—the largest six—hang fixed when played from the keyboard, but are also arranged to swing. These six make up the lowest row in the carillon. They are inclosed and hang at the height of the first gallery just below the clock dial.

1. *Salvator,* the largest bell, is the hour bell and the bass of the carillon. It is *si* ♭ on the keyboard (according to usual scale *fa*♯), and weighs 8,884 kilograms. It was founded by A. J. L. and Severin Van Aerschodt at Louvain in 1844.
2. *Karel, do* on the keyboard (=*sol*♯), about 6,000 k. in weight, founded by Melchior de Haze, Antwerp-Mechlin, 1696.
3. *Rombout, re* (=*la*♯), weight, 4,235 k., founded by Severin Van Aerchodt, Louvain, 1861.
4. *Maria, mi* (=*do*), weight over 3,000 k., founded by Symon Waghevens, Mechlin, 1498.
5. *Magdalena, fa* (=*do*♯), 2,145 k., Melchior de Haze, 1697.
6. *Jans,* also called *Libertus, fa*♯ (=*re*), 1,850 k., Andreas Vanden Gheyn, Louvain, 1766.

Above the six bells just named is the room which contains the clockwork of the tower and the drum of the carillon.

The 39 bells after number 6 hang on the same level as the block dial, in rows which fill the center of the spacious carillon chamber. This chamber measures 12 by 12 meters, and on each side are the high open tower windows. Within and at the side of this room, close to the bells, is the cabin which contains the carillon keyboard, at which the carillonneur sits in playing. Continuing the enumeration of the bells, we find:

7. *Sol* (*re*♯), weight 1,360 k., founded by Andreas Vanden Gheyn, 1777.
8. *Sol*♯ (*mi*), 1,220 k., founded by Marcel Michiels, Mechelaar, of Doornik, 1922.
9. *La* (*fa*), 990 k., founded by Joris Dumery, Antwerp, 1735.
10. *Gielis, la*♯ (*fa*♯), 860 k., founded by Adriaen Steylaert, Mechlin, 1564.
11. Michael, *si* (*sol*), 655 k., founded by Joris Waghevens, Mechlin, 1515.
12. *Do* (*sol*♯), 540 k., is the heaviest of the 39 bells, founded by

Pieter Hemony at Amsterdam in 1674, and bought of him by the city of Mechlin in 1679.

13. *Yhesus, do*♯ (*la*), 460 k., founded by Hendrik Waghevens, Mechlin, 1480—the oldest bell in the carillon.
14. *Re* (*la*♯), 430 k., Pieter Hemony, 1674.
15. *Re*♯ (*si*), 380 k., Andreas Vanden Gheyn, 1784.
16. *Mi* (*do*), 315 k., Pieter Hemony, 1674.
17. *Fa* (*do*♯), 250 k., Marcel Michiels, 1908.
18. *Fa*♯ (*re*), 230 k., Felix Van Aerschodt, Louvain, 1912.
19. *Sol* (*re*♯), 180 k., Andreas Vanden Gheyn, 1784.
20. *Sol* (*mi*). 155 k., Pieter Hemony, 1674.
21. *La* (*fa*), 130 k., " " "
22. *La*♯ (*fa*♯), 103 k., " " "
23. *Si* (*sol*), 95 k., " " "
24. *Do* (*sol*♯), 85 k., " " "
25. *Do*♯ (*la*), 75 k., " " "
26. *Re* (*la*♯), 62 k., " " "
27. *Re*♯ (*si*), 54 k., " " "
28. *Mi* (*do*), 40 k., " " "
29. *Fa* (*do*♯), 36 k., " " "
30. *Fa*♯ (*re*), 35 k., " " "
31. *Sol* (*re*♯), 30 k., " " "
32. *Sol*♯ (*mi*), 22 k., " " "
33. *La* (*fa*), 20 k., " " "
34. *La*♯ (*fa*♯), 19 k., " " "
35. *Si* (*sol*), 18 k., " " "
36. *Do* (*sol*♯), 17 k., " " "
37. *Do*♯ (*la*), 15 k., " " "
38. *Re* (*la*♯), 14 k., " " "
39. *Re*♯ (*si*), 11 k., Marcel Michiels, 1908.
40. *Mi* (*do*), 10 k., " " "
41. *Fa* (*do*♯), 9 k., Pieter Hemony, 1674.
42. *Fa*♯ (*re*), 9 k., " " "
43. *Sol* (*re*♯), 8.5 k., " " "
44. *Sol*♯ (*mi*), 8 k., " " "
45. *La* (*fa*), 7.5 k., " " "

The 45 bells have a total estimated weight of 34,098 kilograms or 75,015 lbs., which is about 37½ American, or 33½ English, tons.

The figures for the weights of the larger bells and for the total are from Belgian sources. Competent bell founders to-day, calculating by contour and thickness, believe that such estimated weights may be nearly or quite 10% in excess of the actual. In early days when it was much more difficult

than now to weigh large masses, the total metals successively put into the furnace at the time of casting seem to have been added together and the amount taken as the weight of the large finished bell. Such a practice would account for the report at Mechlin and elsewhere of larger weights than seem to be sustained by modern measurements.

THE 53 BELLS OF THE NEW YORK CARILLON

Compass = 4½ octaves.
All weights estimated.
Total weight = 110,199.

No.	*Note*	*Pounds*	*No.*	*Note*	*Pounds*
*1	A	9	28	F♯	280
*2	G♯	9	29	F	336
*3	G	10	30	E	392
*4	F♯	10	31	D♯	448
5	F	12	32	D	504
6	E	14	33	C♯	560
7	D♯	16	34	C	644
8	D	17	35	B	728
9	C♯	18	36	A♯	812
10	C	20	37	A	952
11	B	22	38	G♯	1,148
12	A♯	26	39	G	1,344
13	A	32	40	F♯	1,652
14	G♯	35	41	F	1,904
15	G	42	42	E	2,296
16	F♯	49	43	D♯	2,688
17	F	56	44	D	3,248
18	E	63	45	C♯	4,144
19	D♯	77	46	C	4,480
20	D	84	*47	B	5,824
21	C♯	91	48	A♯	6,944
22	C	112	*49	A	8,736
23	B	119	50	G♯	10,640
24	A♯	140	*51	G	12,544
25	A	168	52	F♯	14,560
26	G♯	196	*53	E	20,720
27	G	224	(Diameter = 98″)		

*Bells contained in this Carillon which are not present in the Carillon of St. Rombold's Cathedral, Malines, Belgium.
The Ottawa, Canada, carillon is slightly heavier.

THE 35 BELLS OF THE MORRISTOWN CARILLON

No.	*Tone*	*Pounds*
1	C	4,495
2	D♯	3,808
3	D	3,192
	THE MARRIAGE BELL Given by and in memory of St. Peter's brides and grooms 1923	
4	D♯	2,744
5	E	2,352
6	F	1,960
7	F♯	1,736
8	G	1,400
9	G♯	1,176
10	A	1,008
11	A♯	868
12	B	756
13	C	672
	THE CHOIR BELL The gift of St. Peter's Choirs and Choir Alumni	
14	C♯	588
15	D	504
16	D♯	488
17	E	420
18	F	364
	ST. AGNES GUILD 25th Anniversary 1897-1922	
19	F♯	308
20	G	280
21	G♯	252
22	A	224
23	A♯	196
24	B	168
25	C	140
26	C♯	130
27	D	120
28	D♯	110
29	E	100
30	F	90
31	F♯	80
32	G	70
33	G♯	60
34	A	50
35	A♯	40
36	B	30
37	C	20

Only the above three examples of the many inscriptions are printed here.

APPENDIX E

MECHLIN COMPETITION JURY REPORT

Instrument and Choice of Music

While we cannot but admire the ingenious construction of a carillon, we realise on the other hand all the difficulties that must be overcome in order to produce acceptable music from the instrument. * * *

The carillon is not a piano-forte, neither is it a band or an orchestra, and therefore pieces written for such playing will have to be in most cases altered and nearly always simplified. In accordance with this rule, compositions having an often changing key, such as portions of "Tannhäuser" by Wagner, "Frühlingslied" by Mendelssohn, and many others like them, should be rejected as being wholly unsuitable for the carillon.

At the competition we heard a performance of the "Beiaardlied" ("Carillon Song") and the "Souvenirs de la Rubens-Cantate," by P. Benoit, in which use was made of those constantly swelling basses which are, no doubt, very effective in orchestral music, but which on the carillon make the playing heavy and leaden, smother the melody and destroy all beauty. How different would have been the effect if this exquisite "Beiaardlied" had been rendered simply and with the required expression, with a few notes for accompaniment. Bells primarily ask for melody and many carillonneurs did not bear this in mind.

Through misconception on the part of the players of the place which the carillon must hold as a musical instrument, the selection of the pieces was not always all that could be desired. For instance, we found one carillonneur played the "Marche Solennelle" by Mailly. This piece was written for the organ and to do it full justice it requires a number of organ-stops which of course the carillon has not. The bells have their own peculiar character and so the melody of the trio in this march, written with organ bass accompaniment, was smothered when played on a carillon.

The compass of the keyboard, too, must be taken into account. In the same march, for instance, it is impossible to find room for the second motive on the keyboard of the carillon. This is a reason why this piece should not be selected, for, should one absolutely desire to play it, he has personally to make variations, which in a competition is not acceptable. In the competition we are reviewing this piece was played by one of the most skilled competitors and yet notwithstanding his skill, the piece was badly maimed. Indeed it could not have been otherwise. But what is a jury to do, when on the other hand a piece is played of perhaps less general value but better adapted to the bells, and played perfectly, with expression and rhythm, and not requiring intricate tricks which truly rob it of its character?

In a carillon competition, perhaps more than in any other, the selection of the piece by the competitor is of the greatest importance, for the reason that the purpose of such a competition is to promote the art, the rapidly growing art of carillon playing. Therefore, it will not do for the competitor to present only the pieces that prove his skill; he should also choose such pieces as will help to make the art of carillon playing more appreciated. Manual skill is cer-

tainly an important element, but the artistic interpretation is the greatest, the best, the most necessary feature.

The selection of the pieces is of even greater importance as from another point of view the jury has the right to suppose that the competitor will thereby indicate his natural talent, his power, and his own conception of the art. Pieces of his own choice therefore are more advantageous to the competitor, and it is surprising that some made their selections with so little discrimination. The Jury greatly regrets that so little use was made of our great stock of Flemish anthems, old and new. These themes specially are much better suited for the carillon than portions of the "Cavalleria Rusticana," "Mignon," "Tannhäuser," etc.

Obligatory Pieces

In a competition the pieces designated by the jury are of still greater importance than the pieces of the competitor's selection. These latter indicate his taste and the height at which he rates his own skill. The obligatory piece however allows a much more correct opinion to be formed of the capacity of the carillonneur, of the quality of his performance and of his technical skill (virtuosity), for here he no longer can show off his own much practised pieces, but has to conquer within a limited time the same difficulties that his fellow competitors have to meet.

The higher rank is therefore awarded to him who gives the best performance of the obligatory pieces, and who at the same time makes no unpardonable faults in the music and performance of the pieces of his own selection.

The first day "Het Lied der Vlamingen" ("The Song of the Flemings") by P. Benoit was the test number. The

competitors received this song with piano accompaniment only. It was specially stated in the competition rules that the accompaniment could be altered as long as it did not change the peculiar character of the piece. This was a very precious hint, which however, many did not follow. Most of the competitors have let themselves be deceived by the accompaniment, and only one (Mr. Rolliers) was able to exhibit a personal interpretation of the accompaniment, which, independent of the melody, made the rhythm much more powerful.

The "Andante Cantabile," the test piece for the competition of honour, was well played by nearly all the competitors. However, according to the rules of the competition, this piece had to be played exactly as it was written and all indications for retarding and accelerating the time had to be strictly followed. Not all the performers kept this in view. With the "Poco animato" the various competitors were allowed to choose from three accompaniments. Some were apparently of opinion that to select the most difficult accompaniment would lead to victory. These must have been disappointed. Certainly it would have given them an advantage if, in so doing, they had not retarded the time, weakened the rhythm and rendered their play unduly heavy.

The Dutch competitors have a quite different style of interpretation. The influence of the ever developing art of carillon playing in Flanders has had no effect on them. In Holland the use of springs behind the clappers is unknown. This mechanical deficiency makes it impossible for a carillonneur to produce a satisfactory sustained tone. * * *

One must particularly admire their spirit as, notwithstanding they were conscious that their fight was a forlorn hope, they held on and did their part to make the competi-

tion a success. Their experience here may give to them and their principals an important suggestion for improvement in the equipment of their carillons. * * *

Jos. Denyn, Carillonneur of Mechlin.
W. W. Starmer, Fellow of the Royal Academy of Music, London.
G. van Doorslaer, Carillon-historian of Mechlin.
J. A. de Zwaan, Carillonneur of Delft.
Cyr. Verelst, Director of the Municipal Music Academy, Mechlin.

Mechlin, August 1910.

APPENDIX F

AMERICAN NEWSPAPER COMMENT AND MUSICAL CRITICISM

PERHAPS nothing can better indicate the place the Singing Tower already has taken in American life than the extracts given in this appendix from editorials and musical comment from distinguished sources recently printed in representative New York and Boston newspapers.

Richard C. Cabot in the *Boston Evening Transcript,* "The Carillon and the Community":

Here is an essentially public form of music—public, because you can hear it without paying for the opportunity; public, because it can't be shut in within four walls, but must travel across space to the ears of many who are passing by or sitting at home or doing their work.

We Americans are, I suppose, among the most unmusical people on this planet. But we have shown ourselves capable of learning to enjoy and even to produce music. Two great benefactors of our community have proved that this is so—Henry L. Higginson, when he gave us the Boston Sym-

phony Orchestra, and Archibald T. Davison, when he trained the Harvard Glee Club. We have come to enjoy types of orchestral music to which at first we were deaf. I have watched this and seen an audience gradually change from boredom to enthusiasm in its response to a Brahms symphony, played again and again, in the earlier years of our orchestral education. Many of us have marveled at the beautiful music educed by Dr. Davison from Harvard students who in former years were utterly indifferent to it.

Now a third benefactor has introduced us to a third form of musical education, with possibilities as great as the others —or greater. One sometimes absorbs the vital meaning of music all the better if one is not set to listen to it with full attention. To hear music when one is doing something else is often to drink it in even more effectually than if one is focussed upon the effort to listen. The deeper layers of our consciousness are sometimes penetrated very deeply by impressions that steal upon it without any effort of the will, without any strain or intention on our part.

So it is when one hears on a German steamer the chords of a chorale played at daybreak in midocean. So it is with the hymns played by four trombones from the steeple of the old Moravian Church in Bethlehem, Pa. The children grow up with them. They become like the familiar features of the landscape which take their part in our consciousness all the more effectually because we never stop to stare at them like tourists.

Again, good carillon music reaches the public because it is simple and because it is (or should be) heard again and again. Melodies have to be simple and well knit if they are to be effective in a carillon. They may be cheap or they may be noble but they cannot be vague. Repetition is an absolute essential in the appreciation of good music. Yet how many concert-goers hear the concert pieces repeated often enough to grasp any but the more trivial of them?

Very few. Carillon music, on the other hand, is expected to recur like the seasons and the hymns, until we learn to expect each note before it comes—as we always do in the full appreciation of good music.

The carillon must educate us (as Dr. Davison and the Symphony Orchestra have done) to like that which at first hearing may make no impression. Yet this carillon must keep within a reasonable distance of the average taste. It must not give us too strong meat. To steer the middle course will be difficult yet not impossible. With a high civic aspiration such as may hope to see guiding the use of this carillon it will gradually develop in the community a fund of inner resources—melodies that enrich the memory and ennoble the mood of those who have woven this music into the tissue of the mind. With national or religious festivals, with community sorrow or community rejoicing, there will be appropriate music accessible to all, music to colour and interpret the mood of the hour and to link it with the best moments of the past. A great achievement; a great opportunity.

Philip Hale in the *Boston Herald:*

Kamiel Lefévere, the celebrated carillonneur of Mechlin, gave the third concert of the season of 1925 at St. Stephen's Church, Cohasset, playing the enlarged carillon of 43 bells. The streets about Cohasset common were lined with motor cars coming from neighbouring towns; townsmen mingled with strangers. The moonlit scene favoured the peculiar quality of the music.

The bells are conspicuous for beauty and richness of tone, far different from many chimes in the towers of American churches, "jangled, out of tune and harsh." Mr. Lefévere, an accomplished virtuoso, played as a pianist, master of the keyboard, master of expression.

In hearing his performance, the listener forgot the mechanical agility and dexterity required for artistic manipulation and thought only of the pure musical enjoyment. The airs were richly ornamented, but the florid and bravura embellishments were not merely clangorous; they served in the differentiation of expression. The hearer realised that the beauty and the glory of the carillon are not simply a traveller's tale of one impressed by foreign atmosphere and old cathedrals. In a Massachusetts town there was a revelation of this peculiar art.

In the New York *Evening Post,* editorial page; "This Enchanted Isle," by Mann Hatton:

New York comes now into the possession of its first carillon, that instrument of bells which has grown up in the Flemish lowlands. It is the largest in the world, 53 bells, arranged not as a chime but so that full melodies may be played. The largest of these bells weighs nine and a half tons, the smallest twelve pounds.

For the post of carillonneur the church has gone to the bell country. Anton Brees of Antwerp recently arrived in New York to take charge of this instrument. He is young, just twenty-seven, and he might have just stepped off a Rubens canvas. He was born at Antwerp and has heard bells from that day on. His father is carillonneur and organist of Antwerp Cathedral.

The devotion of young Brees to the carillon and his assiduity in practice began to win him fame in his own land for artistry and virtuosity. When the Prince of Wales set out for Africa, Mr. Brees was on his way there, too. Capetown had just installed a carillon of 37 bells as a war memorial. It was to be played the first time when the heir to the throne arrived there, so when he stepped from a warship on to African soil he strode to the rhythm of Mr. Brees'

playing, which despite the shouts and cheers, could be heard over more than a few miles of the southern end of a continent. From that honour he came to his new post here.

The tone of a good carillon is unlike that of any other instrument. The art of listening requires development, and for that reason the carillon music here probably will begin with simple and familiar melodies. "New York will be amazed and won by the carillon," Mr. Brees says. "Its music is the most glorious and the most democratic of all. It can be heard by thousands. It is the music of the masses."

From the *Boston Transcript*, Editorial, August 31, 1925: "Cohasset's Bells":

The carillon is most lovely. The bells give forth such melodies as haunt the heart and make new solace from old tune.

The carillonneur, Kamiel Lefévere, is beyond all question an artist of the first quality. His musicianship is inborn. His emotional understanding is keen. And in this special art his technical capacity almost passes belief. With what robust vigor does he give the "March of the Men of Harlech," or some good round song of the Netherlands! Yet the martial sound is hardly gone when the delicate strain of a French bergerette lingers upon the air.

While much has been done by this season's concerts for the permanent introduction into America of this rare music of the carillon, hitherto little known in the New World, the influence upon popular musical taste, in a general sense, has been at least equally great. And Mr. Lefévere has most diligently and considerately sought, for his own part, not merely to familiarise the American public with the traditional music of the carillon, but also to familiarise himself with the essential taste and characteristic music of the American public. This likewise has been good, very good, for the upbuilding of music here.

From the *Christian Science Monitor,* Editorial: "The Singing Tower Under the Harvest Moon":

Serene Cohasset, its border lapped by the gentle tides of Massachusetts Bay, has for weeks been the gathering place, on Sabbath afternoons and on regular weekday evenings, of thousands of music lovers, attracted there by the sweet music from the carillon of St. Stephen's Church. An evening or two ago, under the silvery light of a glorious harvest moon, visitors and townspeople bade a wordless farewell to the artist, who came all the way from his home city beyond the Atlantic and remained for months to entertain them. There, in the summer night, the last fading tones of the bells spoke his adieus. But the singing tower itself remains, its skilfully attuned instrument to respond for centuries, it is hoped, to the sympathetic touch of masters of this gentle art.

What a monument such a tower provides! What messages of comfort and encouragement are sent broadcast from the throats of those bells which hardly seem sensationless and dumb! Such a gift, to a town or to a community, is a gift to mankind, to millions yet to gather along Cohasset's shore or in its groves and on its spacious lawns, bent upon catching the melodies floating from the steeple of picturesque St. Stephen's.

Cohasset's Singing Tower is at its best in its own peculiar environment. That environment is at its perfect best when the moon sends its soft rays to penetrate the deep shadows of rocks and trees and majestic belfry, while assembled thousands sit almost spellbound under the tower's gentle charm.

The carillon is new, generally speaking, to Americans. As an institution it has been transplanted from Old World cities. The art of manipulating the vibrant bells is also new, com-

paratively, as, it may also be, is the art of listening to them. But those who have shared with others the pleasures of Cohasset concerts during the summer just passing have learned a pleasant lesson in appreciation. The very name of the little town itself has come to symbolise beauty, harmony and to many a peaceful prospect in which shadows, gentle waves upon the sand, and a silvery light over all, seem ever to abide and abound.

From the *New York American,* Editorial page: "The Carillon," by Bruno Lessing:

The carillonneur—so the player is called—is a master of his craft. He played "Old Black Joe," "Down Upon the Suwanee River," "The Vicar of Bray," "Killarney" and a number of other popular selections. Then he played Mozart's Minuet from the E Flat Symphony.

And, oh! Mozart could write a minuet!

This music, mind you, was played on bells high in the air on a busy street. . . . And yet, as you stood upon the sidewalk and listened to the loud, clear, sweet outpouring of these wonderful bells, you forgot all about the noise of the traffic —hardly noticed it, in fact—and became absorbed in a wonderful flood of melody that seemed to fill the heavens.

And that minuet! You had the feeling that somewhere, above you, in the wide expanse of the darkening sky, tall, stately figures, clad in the styles of long years ago, were moving to the rhythm of a dignified dance.

The tall apartment houses that surround the church echoed and re-echoed the sweet clangour of the bells. You had only to shut your eyes and listen in order to have a rippling stream of glorious music and a vivid picture of old-time diversion strike your senses with startling reality.

Thousands of people stood upon the avenue and the side

streets listening with intense pleasure. Many automobiles stopped—blocking the traffic—while their passengers listened, spellbound, to this aerial melody.

It was a touch of European life at its best. The commune life of people, forgetting themselves, in the enjoyment of a moment's sincere pleasure.

We have too little of such life in this country. People from all over the world, when they can afford it, travel to the quaint town of Bruges, in Belgium, to listen to the wonderful carillon. This, in New York, is even a better one.

There ought to be a carillon in every city in the United States. The playing of sweet melodies by bells, high in the air, particularly if the atmosphere be stilly, has an uplifting, exhilarating effect upon the hearers. It softens their moods. It brings them together.

From the *Boston Herald,* Editorial, July 23, 1925: "The Continued Carillon":

The carillon at Cohasset has strengthened its appeal to the point where Tuesday night saw assembled there 2,800 automobiles, by actual count, indicating approximately 14,000 people had come to hear the concert. The managers have arranged with Mr. Lefévere to cancel his engagements at Malines, in Belgium, during August, and to remain here in order to give a concert every Sunday afternoon and every Tuesday night during the month.

The additional recitals were most popular, especially the evening ones. For the last four afternoon recitals there was an average of over a thousand cars parked during the recital, with the high figure for the last one, August 30, at 1,502. The automobile figures for the last four evening recitals were, respectively: 3,332, 3,418, 4,317, and for the final recital, September 1, 4,463. Including the people who came

by train or otherwise, it is believed there were easily 25,000 visitors who attended each of the last two recitals.

Owing to the density of the motor traffic all cars were diverted from Cohasset Common during the hour of the concert. The Common and adjacent streets were closed for ten minutes before and during the concerts. It was requested that only those able to remain through the concert should park near the Common.

ADDENDA

Sydney, Australia, raised £18,105 for its memorial carillon. There were several thousand contributors to the fund and the interest was widespread.

Col. A. Piatt Andrew was the earliest advocate of a carillon at Gloucester, Massachusetts. The Chamber of Commerce there has found the evening recitals a valuable element in business and community life.

At Loughborough, England, the Memorial Singing Tower with a carillon of 47 bells cost over £20,000. Hundreds of working men and working women joined enthusiastically in the subscription.

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